SQUARE DANCING

OCTOBER, 1974

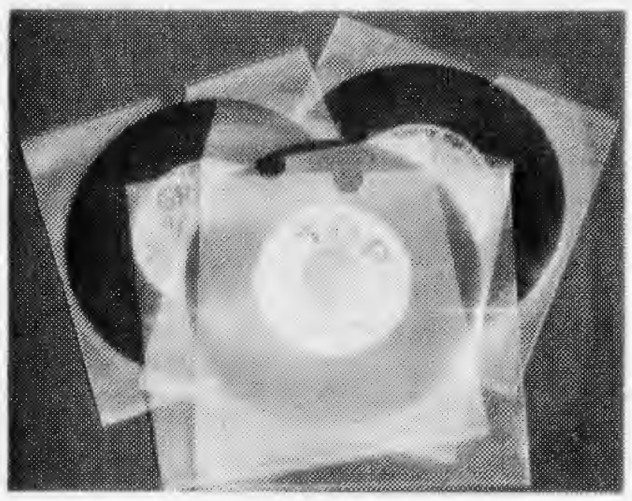
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HOW DO YOU MEASURE UP AS A DANCER?

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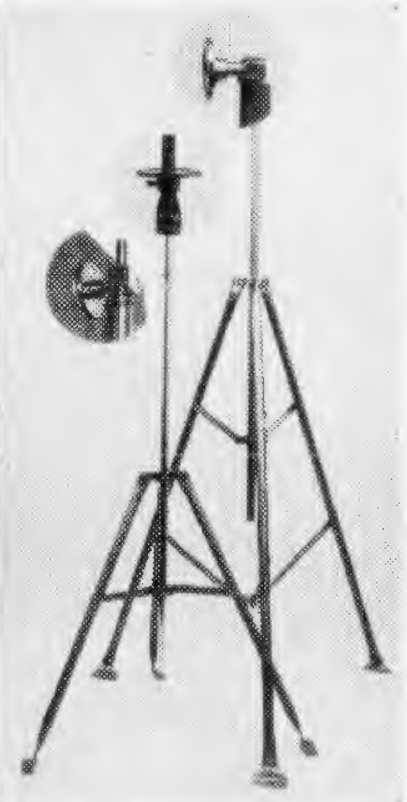
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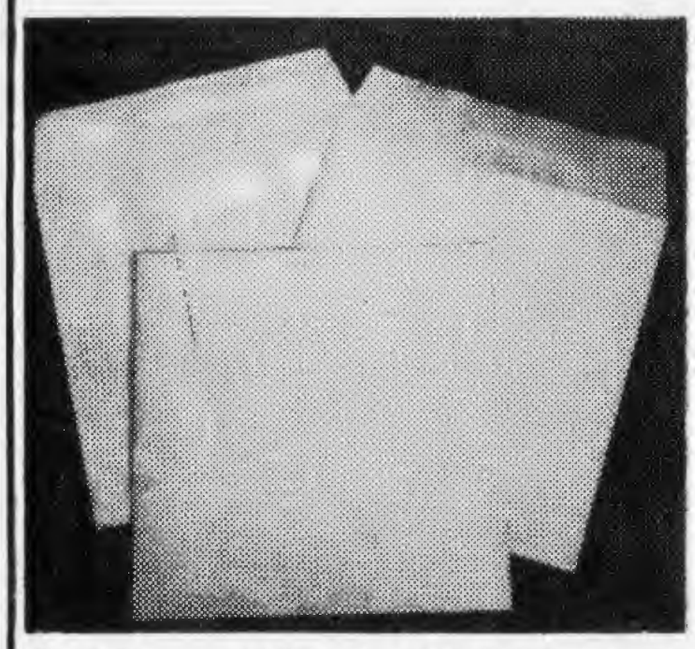
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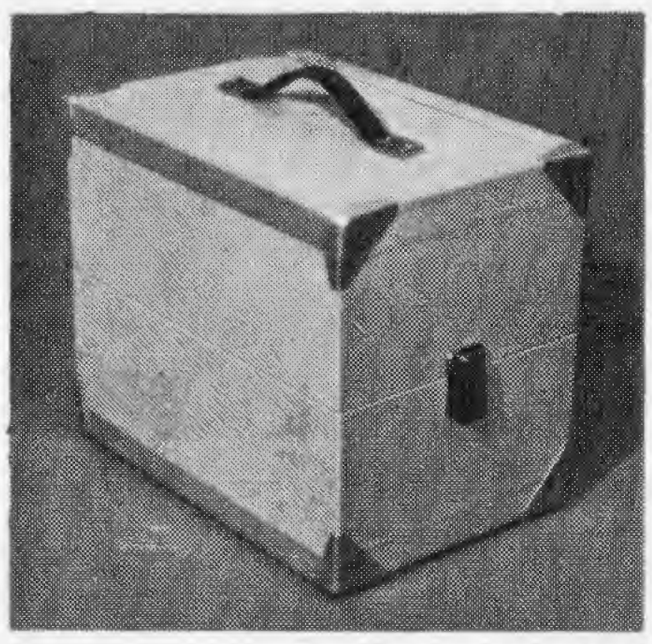
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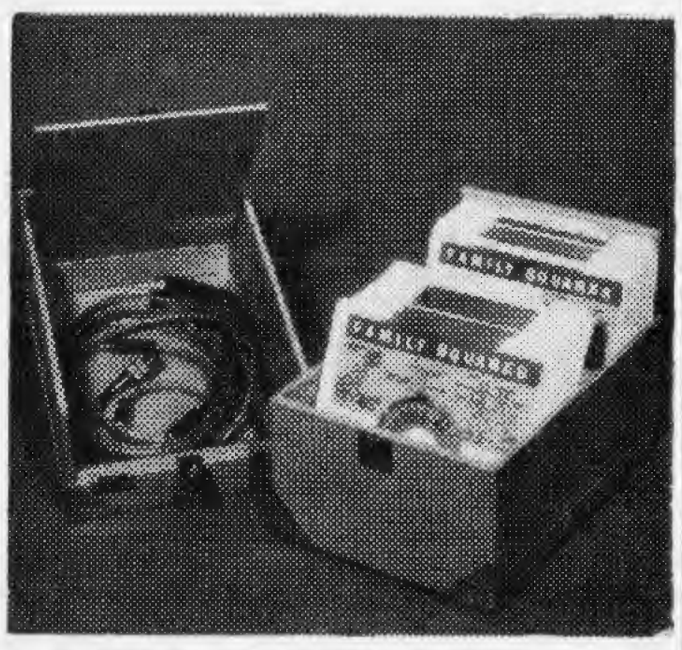
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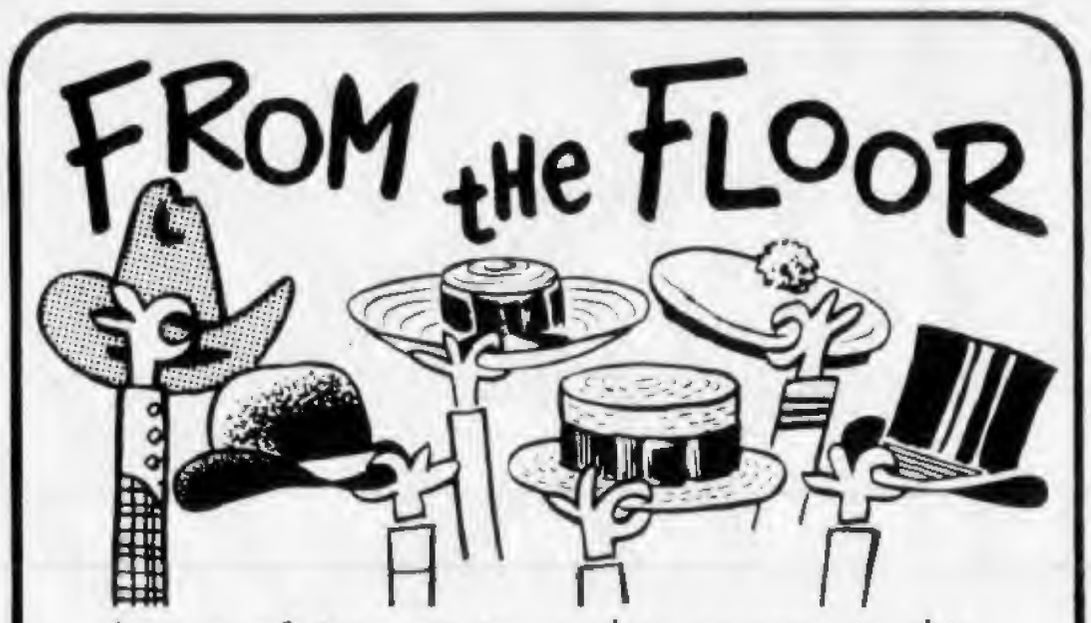


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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We have a complete set of Sets in Order (SQUARE DANCING) magazines and binders from 1962 through 1967. We are reluctant to just "throw them away" as they represent many hours of enjoyment as well as good years of dancing. . . . We would be happy to give them to someone if they would contact us and pay the cost of mailing them.

Mr. and Mrs. Richard Phillips
981 Indiana Avenue
Marysville, Michigan 48040

Dear Editor:

I have just read your "As I See It" in the July issue of SQUARE DANCING and was impressed by your thoughts on "Aftermath of CALLERLAB," particularly in regard to the implementation of one of the three resolutions passed by the group – namely, the need for "control" on the excessive flood of often non-descriptive new movements. Amen, and hallelujah! I've thought for a long time that callers vie with one another to see who can come up with the cleverest gimmick – a sort of "keeping up with the Jones'" motive – whether the thing was danceable or not. . . . May I suggest that the callers spend less time at the drawing

(Please turn to page 47)



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SQUARE DANCING

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VOL. XXVI - NO. 10

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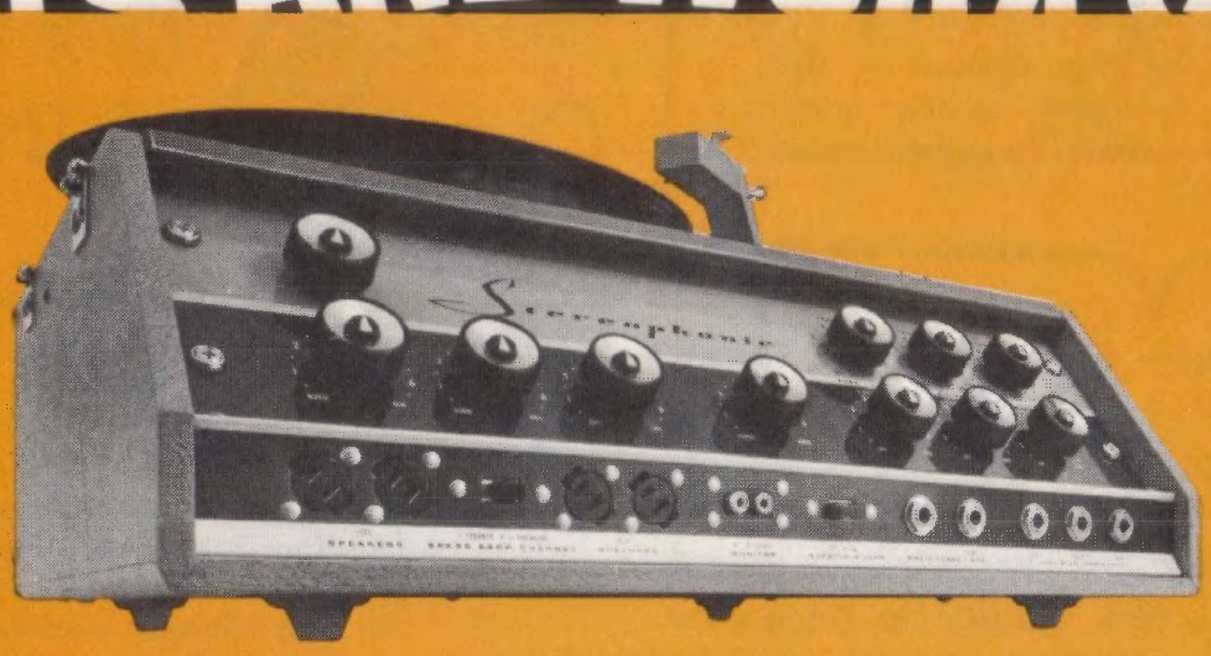
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RED HOT Line

CLASSES UP: While it's still too early to get reports from any but a few scattered communities, the indication so far points to a bumper crop of new dancers. One class which usually signs up from 5 to 7 squares reports 18 squares the first week in September. Another club in a midwestern city found that its six-square hall just couldn't accommodate the 11 squares wanting to enroll the first evening. They're looking for larger quarters.... We'd like to have a report from your area.

JOEL ORME, veteran caller in the Southern California area for more than 25 years, passed away suddenly on September 4. His contributions to square dancing over the years have been most impressive We shall miss Joel, not only for his long time friendship, but for his services as record reviewer for this publication.....WALT BAUMANN, a pioneer caller from Yucaipa, California, passed away suddenly in late summer. Walt was one of the hard working staff members on the first National Square Dance Convention held in Riverside, California, in 1952.....We join with square dancers everywhere in expressing our deep sorrow to members of both families.

TIMELY NOTES: A record of some sort must certainly go to the Fairs and Squares in Santa Barbara, California. This month will mark the 25th Anniversary for the club, which has held dances every Saturday since it was formed in 1949. Top that off with the fact that they've had the same caller all of this time. Bruce and Shirley Johnson were in at the beginning and still do the calling for the group....The City of Santa Monica, California, which has held the record for the largest attendance at any single square dance (15,200 dancers, 35,000 onlookers) at its Diamond Jubilee on July 13, 1950, will be celebrating its 100th Birthday with another big square dance party in May, 1975.

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AS I SEE IT

bob osgood

October, 1974

FOR ALL OF US IN SQUARE DANCING, autumn must indeed be the most choice time of year. It marks the starting up of clubs that have been dormant over the summer months and the beginning of new classes. It means the renewing of old friendships and the starting of others. Certainly, for the person who square dances, this time of year is filled with a promise of excitement that is impossible to describe to one who doesn't square dance.

The lead article this month (page nine) kicks off a series on *How We Dance* and is intended as an aid in helping to inject an added element of quality in the dancing during the coming months.

The second part of a two-part article on the subject of *Programming* will be found on page 21. The chapter of the Callers' Textbook, written by Jim Mayo will be of special interest to all. And, because this is the season for new dancers we bring you the following thoughts which we've aired here in the column in the past. Because of their timeliness, we present them once again.

More Thoughts on Beginners

OVER THE YEARS, we have developed certain attitudes about square dance teaching. Unlike other subjects, we feel that a square dance class must be fun for every individual involved from the very first night or it will not succeed. Actually, each class series was an experiment in itself. Each set of lessons taught us something new about the activity, about us as teachers and about the overwhelming importance of the attitude developed while in class and its relation to the square dance movement as a whole.

We dislike putting a time limit on class work. When somebody asks how long it will take to teach a group of dancers, the answer is usually a vague one, "We like to keep the group for at least thirty lessons," "Until they learn to dance," or, "Until they learn to act, react and think like square dancers."

A teacher's job is not necessarily to cram reams of material into a newcomer. We feel it's just the opposite. A newcomer should be given just enough material so that he can have a good variety of patterns available to him and then he should be allowed just to dance *until he learns to react automatically*. While this process may seem a little slow and while the material may not be presented in "ten fast lessons," a beginner should be allowed *sufficient time to also start thinking like a dancer.*

Long ago we dispensed with the idea of conducting a beginners course like an academic class. Today our classes are clubs. The first night, Becky and I stand at the door greeting newcomers. A dancer from one of the clubs gives us an assist with the coffee-making and the refreshments. The second night Becky and I again do the door chores but we have another couple or two in tow, selected from our first night beginners. Also, one or two couples are "standing in" with our experienced "coffee-makers" to learn the ropes.

From that night on, two couples are appointed for each succeeding night to serve as *greeters, goodnighters* and *coffee-makers.* Also, we are always most "willing" to accept somebody's kind donation for the cookies or cakes for the evening, a task which on a voluntary basis, properly directed, eventually becomes the *privilege* of each class member.

The second night of class, in our yak session over our coffee and doughnuts (a very important part of each class night, by the way, during which time we talk background, phi-

losophy, fun, problems, and solutions, of square dancing), we bring up the subject of a club name, for indeed this is a club.

The third night is barely under way when we hand out slips of paper to all the members and from them come suggestions for our club name. You've never seen anything like it in your lives, for these people who have been subjected to only two nights of dancing in their experience come up with some dillies.

A few of our helpers serve as judges in one corner of the hall and come up with four nominations. Then the group, in its first democratic action, votes and "Square Wheels" becomes the name of our group. Thus in just three short nights the group is beginning to function like a club. Each member has his chance to help at the door, on the refreshment line, and he's had his opportunity in selecting a name.

If ever there were a basis to judge a happy club, we feel that it might be the sound of dancers between tips. The reluctance of dancers to leave a hall at the end of an evening and the presence of dancers at the scheduled starting time chomping at the bit and ready to go with the first tip, these signs have all been evident with our Square Wheels. Except for the fact that the number of basics covered in a given time may be fewer than those covered in some other classes, the group itself is indeed a happy, functioning club and eventually will be dancing all the standard material of the area.

Helpers? Of course they are important. This is the policy we take with experienced dancers who would like to help us: "You are one of the group, you know no more nor any less than we have taught to the group as a whole. We appreciate your presence but the greatest assistance you can offer is to *just be in the right place at the right time,* not pulling folks through but doing each movement correctly without any added twirls and furbelows which have not been introduced."

We try to limit the number of helpers to three couples. This means that if all our newcomers were dancing with the exception of one couple, the three couples of helpers would make it possible for that one couple to fill a square.

Helpers are not teachers. One thing a newcomer must learn is that he must "listen." If his attention is directed to someone in his own square he is not learning to direct his attention to the caller, thereby making his personal process of learning that much more difficult.

For the same reason, we very seldom show a new dance first with experienced dancers and then dance it with the group. All of square dance calling is teaching. All of the calls themselves are instructions and the sooner a dancer learns to translate the instructions into actions, the quicker he will move automatically and effortlessly.

Recently, we had a talk with a caller who had just finished his last class of beginner lessons the night before. In order to ready the dancers for the clubs that awaited them, he found that he needed to squeeze in four additional basic movements that last night of class. How many lessons in total had he given? Thirteen. How many squares started in the class? Five. How many completed the thirteenth lesson? Two.

Perhaps just such a situation as this proves to be reason enough for us to shy away from the *class* idea with its set number of lessons. One of the many satisfactions that comes with the beginner club is the fact that with no rush involved the dropout problem is virtually licked. Almost the entire group of 8 squares that started in September is still intact in May.

The fear of being embarrassed is one of the biggest problems a newcomer faces. When the caller-instructor senses a problem it may be time for him to reassure his flock that they are not dumb, and that the things they are learning are so completely different from the things that are familiar to them, that they should just be encouraged by the progress they *have* made.

Keeping the entire group together is a challenge. For one thing, we enjoy mixing the dancers continuously from the very first night so that the ability level seems to spread throughout the class and the feeling of mixing later, on a voluntary basis, becomes a natural part of square dancing. Certainly, there will be friendships and hopefully no cliques. The folks will soon see the importance of mixing, of helping each other, of encouraging those that seem to be a little slow. They will be the first ones who know great delight the night one of their slower members suddenly grasps an idea he has been working on for weeks and with a broad grin declares to the rest of the class that he can do his part in the dancing square along with the best of them.

HOW WE DANCE

How do You measure up as a dancer?



Our cover models are John and Peri Lebeck

THERE APPEARS TO BE A GROWING INTEREST these days in the subject of how to become a better dancer. And this is encouraging. Traveling callers are being asked to include a styling session along with their workshops and at the recent National Convention in San Antonio one of the best attended sessions was a Styling Workshop. For more than twenty years the emphasis has been on "What is new?" Now it seems to be swinging around to "How can we improve our dancing?"

With all of the new material (there are almost 2,000 different terms published in one collection) it is no longer a status symbol simply to know the "latest and greatest." If the last time you danced was last night, undoubtedly half a dozen individuals have "invented" *new movements* by breakfast time this morning. So the mantle of *master dancer* no longer rests on the shoulders of the person who knows everything that is new. What then, in your estimation, is the measuring stick?

A Sport or a Dance?

In one of its early issues, Sports Illustrated magazine featured as its center spread a two-page picture of square dancers. Beside the picture, the heading asked the question, "Is this a sport?" Over the years callers, teachers and square dance leaders have seriously pondered the question; some actually agreeing that perhaps square dancing, rather than being a *dance* should more accurately be considered a sport. Others, and we fit into this second category, disagree.

In an active, participation sports contest one individual or one team is the winner; one or many are losers. To make it simple, in golf the object is to get the lowest score. In tennis, bowling, football, basketball and hockey, the winner is the one with the greatest number of points. In boxing, fencing and wrestling, the match is won by the individual who defeats the other. Which of these categories does square dancing fit into?

There is no scorekeeping in square dancing. Where in the past square dance contests have been attempted, they have not succeeded largely because of the fact that a square dancer is not a contestant, not a combatant. He is a participant in a non-competitive recreation. Is

THE BUSTLE SHUFFLER wiggles, often off balance, as the others circle smoothly.



SQUARE STOPPERS may be no big deals but they are little habits that creep into square dancing every so often and tend to detract from the smoothness of the square. Whether they throw the square off balance or hold up the other dancers who are intent on dancing as a unit, they do sometimes cut down on the dancing pleasure of those who don't indulge. Here are a few samples of what we mean.

the object then to beat the caller? Hardly. On the contrary, the caller is not in a position to be beaten. His job is to see that *everyone* comes off a winner.

Is the object then for the dancer to beat the seven others in the square? Of course not. Perhaps it's for his square to dance better than all of the other squares in the hall, to finish first, to be costumed the prettiest. We think not. Well, what then?

The ultimate square dance achievement is satisfaction. This is the satisfaction that comes with having danced well and in harmony with the others who shared our squares. The goal is *not* arriving at an *allemande left* before anyone else, cutting corners *to be first*, ignoring the music, roughly yanking and pulling to reach the finish line. The goal is to achieve that satisfaction that comes with being a part of the unit, the square, that moves effortlessly to the music and, having done each basic smoothly in the required number of steps, to reach the end of the dance exhilarated.

There is hardly a dancer among us who could not improve to a degree and become a better dancer. With some there is room for more improvement than with others. Take the single element of *posture* as an example. Dancing tall; with shoulders back and moving effortlessly to the music while possessing a good understanding of body mechanics can instantly transform a so-so dancer into a more desirable partner.

Taking the correct number of steps required to execute each basic, flowing smoothly from one pattern to the next, avoiding rough handholds and being a considerate and comfortable dancer all come under the heading of styling.

Adhering to standard methods of doing the basics and avoiding the often awkward solo movements that are sometimes the trademark of the rough dancer are marks of one who is an accomplished practitioner of the square dancing art.

A Self-Improvement Program

Have you ever wondered how others rate *you* as a dancer? Do you consider yourself as having average ability? Above average ability? What is your basis for measurement? Chances are no one will tell you. Determining how competent a dancer you are will depend upon your own sensitivity and your own desire to improve.

If you would like a measuring stick, try this for a starter. These seven points are just some of the trouble spots encountered by dancers today. In many instances the dancer may not be aware that any of these are *his* problems. Chances are, however, the average dancer can stand some improvement in at least one of these problem areas. So look them over and start now on your own self-improvement program.

Seven Check Points

1. **The waist swing:** Although one of the first movements most dancers encounter in their learning stages, this is perhaps the most difficult basic to master. It requires careful counterbalance with each new partner. This means being able to adjust to different partner sizes, weights, heights, etc. Look up the standard method of swinging in your Basic Movements Handbook and then work on it awhile. A good swing must be smooth, not bouncy.

2. **Finish one movement before starting another:** When the caller calls: "Heads go forward and you come on back . . . then a right and left thru," do you go forward four steps into the center and then wiggle back perhaps one and a half steps before doing a right and left thru? Try taking the time to go four steps all the way back to place and finish the forward and *back* movement *before* starting the next. "Oh, great," you say. "But how am I going to catch up?" The accomplished caller *wants* you to finish each movement but he also knows that he must keep ahead of you with his calls. When the dancers take the time to complete each movement the caller will be able to adjust.

THE WHIRLING DERVISH manages to spin dizzily between partners in a grand right and left.



3. **Know where movements start and where they end**: Every movement has its starting point and its end or "goal" location. Some movements such as cross trail and Dixie chain depend on a follow-up movement in order to continue, but basics such as square thru, star thru, slide thru, curlique, box the gnat, and frontier whirl, as simple as they are, are often the movements that cause the greatest number of square breakdowns simply because too many dancers are not aware of where they finish.

4. **Learn the "standard way"**: The caller uses certain basics to achieve specific pre-planned results. He knows, for example, that a do sa do takes so many steps, is a back-to-back movement and ends with the two dancers facing each other. Any variation can ruin the plans he has laid out for flow into the next pattern. An eight chain thru is *not* a flattened out grand right and left but calls for a courtesy turn (or a reasonably accurate facsimile) when the dancers reach the outside limits of the square. A hands-in-front promenade position allows dancers to execute a backtrack. A circle four to a line is not a *slide across to a line.* All of these other movements can be legitimately called by other names, *if* the caller wants them used.

5. **Arm turns:** Allemande left, swing thru, spin the top — these are all "swing" movements. This means that the center of the turns occurs at the point between the two dancers and each of the dancers works equally with the one he is turning. In any of these movements it is uncomfortable for the man to remain in place and "shove" his partner around.

6. **Avoid rough, awkward and inconsiderate dancing habits:** One lady wrote in recently, "If all men had to dance the lady's part for one evening, they'd be a great deal more considerate as a partner." This is undoubtedly true, however, *considerate dancing is a two-way street.* You ladies who try to direct, turn the wrong direction, shove or pull your partners are just as great a hazard as the inconsiderate or unthinking male. So, men or ladies, your responsibility is to become as smooth and considerate a dancer as you possibly can.

7. **Be position oriented:** Today's dancing is not simply a case of being a lady or a man and knowing the man's or lady's part. In many instances you'll discover that the man's and lady's positions have been switched and you'll need to know what you should be doing at any specific time and in *any spot* you find yourself. To know a basic from just one position or one setup is usually not enough.

Future Plans

Next month we're going to outline a program for the coming year on the subject of "How We Dance." Included in the series will be photographic studies of *detours* to avoid and tips on how to improve your own ability and dancing style. In addition to the *Style Lab* and *Take a Good Look* standard features, there will be regular monthly tips on virtually all of the basics.

There's nothing new about the subject of better dancing. But just as the golfer, the bowler and the tennis player all strive to improve their game, the square dancer will discover worlds of increased dancing enjoyment by simply improving his style of dancing.

THE HIGH KICKER causes everyone to wait a bit and then rush home and check the insurance policies.



THE PATTY CAKER may find the dance a bit boring and adds his own rhythm section.



LADIES on the SQUARE



A DRAWSTRING BAG

By Lorraine Melrose

HAVE FUN with your square dance attire and make a drawstring bag to match each square dance dress. It takes little material and little work to accomplish but the result is a costume look with dress and purse to match. Or if you don't feel quite that ambitious, choose a basic solid color and make a bag that will complement the greater part of your square dance wardrobe.

Here are directions for such a bag as presented by Colleen Bender of the Rip Snorters Club in Walnut Creek, California.

Materials Needed

12" x 24" piece of fabric
24" or longer cording or tape

Directions

Take the 12" x 24" piece of fabric and fold it in half across the 12" width, thus forming a piece 12" x 12". (See Figure a.)

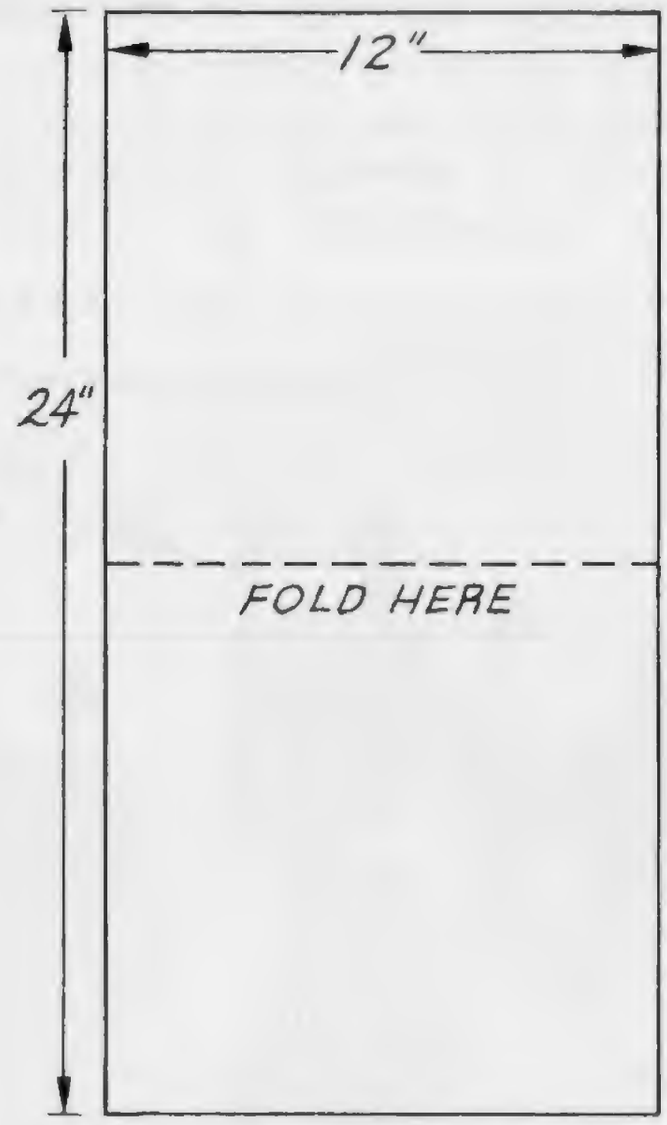


Figure a

Ladies

Problems with your square dance sewing? Specific items you'd like to see covered in this column? Send your questions and suggestions to Ladies on the Square, c/o Lorraine Melrose, SQUARE DANCING, 462 North Robertson Blvd., Los Angeles, Ca. 90048.

Starting at the top, stitch down 5¼" on each side leaving a ⅞" opening for the drawstring. Continue the seam below the opening to the bottom. (See Figure b.)

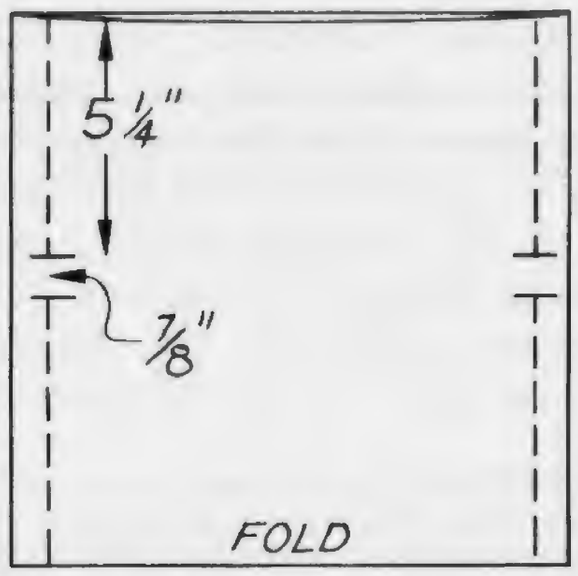


Figure b

Press the seams open. Press ¼" under on the open end. Turn this open end under 3" more and stitch into place.

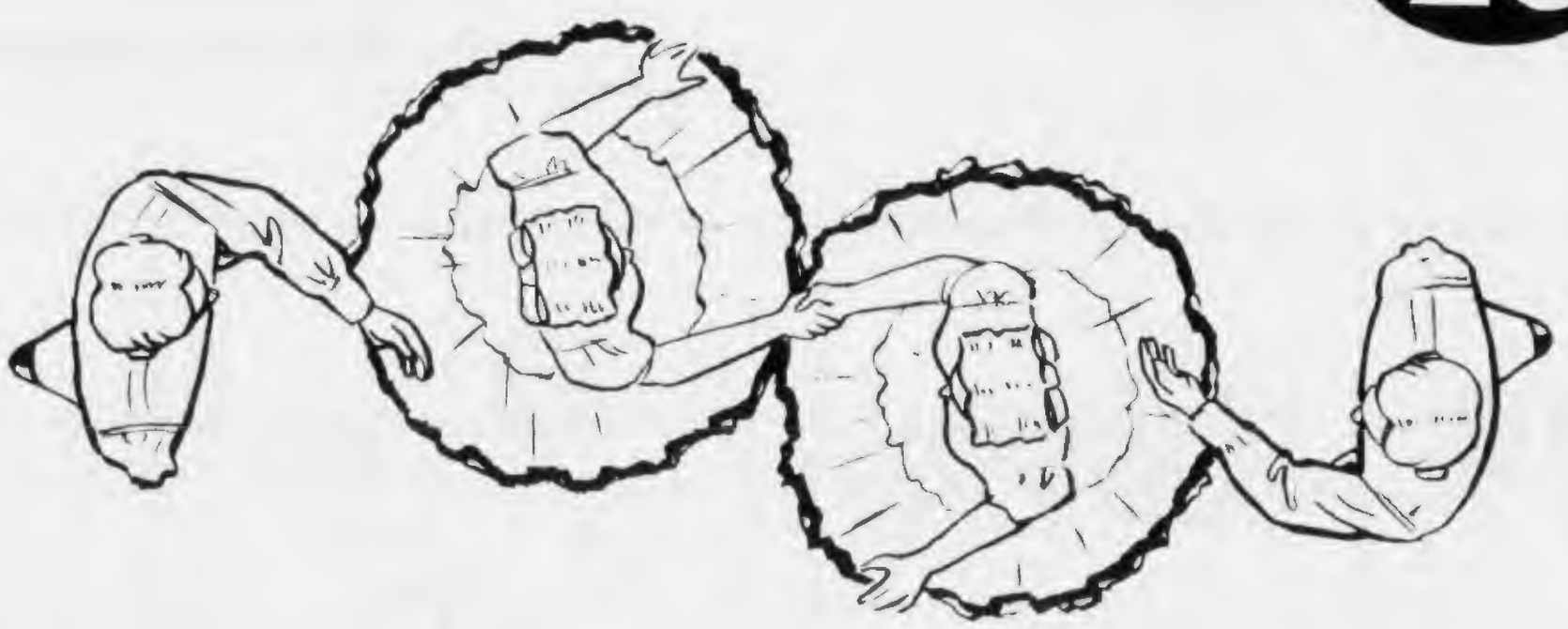
Stitch another row 1¼" above the first stitching being careful to have the ⅞" opening within the two lines of stitching.

Insert cording or tape into the casing formed by the ⅞" opening (or use ribbon, string, yarn, etc.). Be sure to knot or fasten the ends of the drawstring together so they won't slip through.

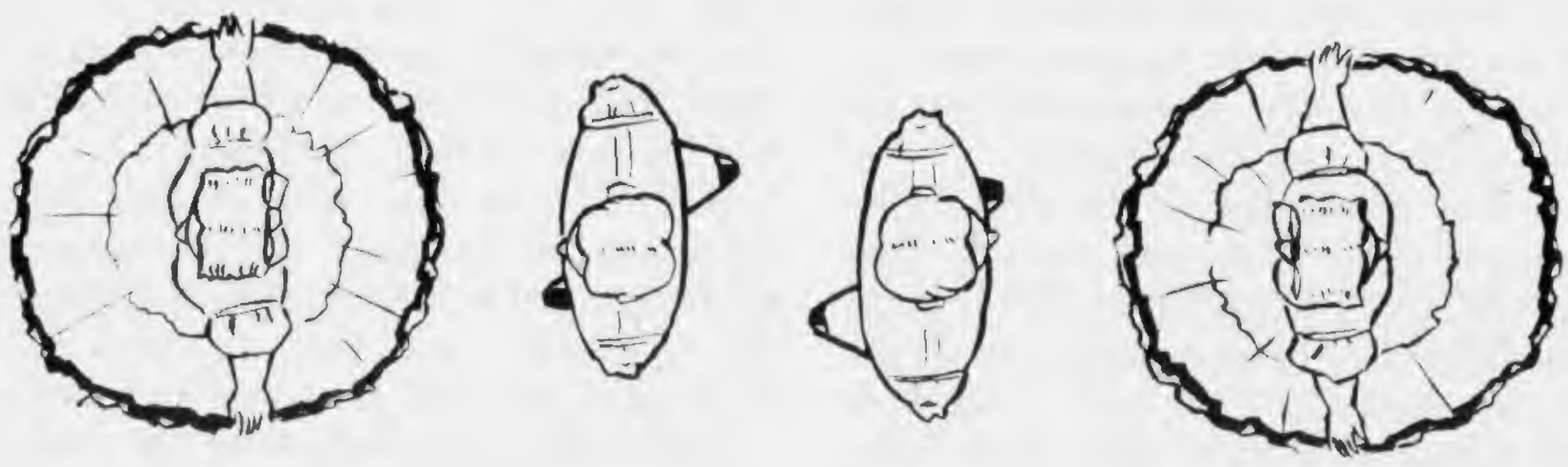
DO THIS
and You'll be a Smoother Dancer

DIXIE CHAIN

NUMBER 23



This movement starts with two couples in single file facing each other. On the command to do a Dixie Chain the two in the middle take right hands, move by each other and, as in a grand right and left extend a left hand to the next person. Pulling by the person who was on the outside, the two (men) give a right pull by.



The result of the movement is that the two previously in the center are now on the outside, facing out. Those who were on the outside are in the center still standing behind the person they were behind in the beginning. At this point the Dixie Chain movement is complete. As in the case of a number of other movements, the Dixie Chain movement requires a follow-up call to tell dancers what to do next (i.e. first person left, next person right, etc.). Under no circumstances, unless told to do so, will those in the lead turn around.

An AMERICAN SQUARE DANCE SOCIETY Service — ok to reprint

TAKE A GOOD LOOK

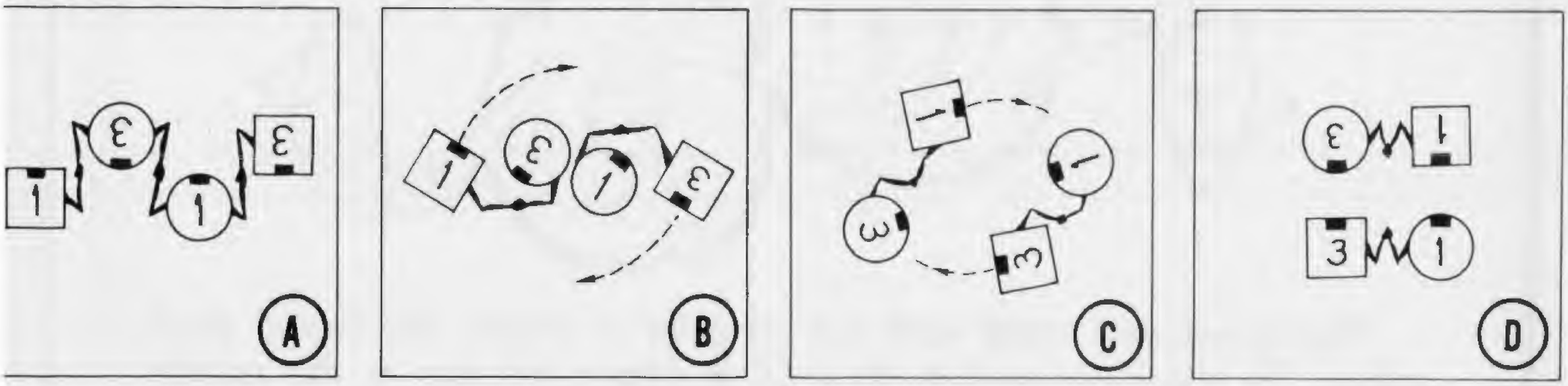


JOE BARBARA



a feature for dancers

CALLERLAB'S quarterly selection furnishes food for Joe and Barbara's thoughts.



BARBARA: We have been very interested in the work that CALLERLAB is doing in selecting up to two new movements for our callers to use with club dancing every three months. We enjoy new and different things just as long as we don't get so many that we can't keep up or that the movements we do get are well written and descriptive.

JOE: The first selections of the CALLERLAB committee came out last month (see SQUARE DANCING, September, 1974, page 32) and our caller has been using both of the movements. Of course, Walk and Dodge is one that we've been doing for quite some time in our workshops but Recycle is a new one.

BARBARA: According to our caller, this particular movement has been interpreted in a number of different ways but today it is standardized to be done just from a standard ocean wave formation (A).

JOE: The way we'll be talking about it here, the holding of hands in particular, is the way we understand that it's being standardized most everywhere.

BARBARA: Let's take a look at the movement. From the ocean wave, the two ladies in the center release handholds with those on each side of them. Then, reaching across with their left hands they take the right hand of the man beside them (B) and, as the man leads in a 180° arc (they call it cross fold) the two couples simply sweep a quarter or do what feels to us like a wheel and deal (C) to end as two facing couples (D).

JOE: If you can think of that ocean wave formation at the start of the movement (A) as though these were two facing couples, then the equivalent movement to reach (D) might be a right and left thru and two ladies chain.

BARBARA: It's not really too bad a movement and though at first we tried doing it with just the ladies folding behind the man and then following him, I personally like the handhold method best.

JOE: Of course, this is just the first of the new program that CALLERLAB is producing. Every three months we will have as many as two new movements which our callers will probably give to us during regular club dancing programs. We agree that, selected carefully and on this basis, we won't have too much trouble staying current.

The Dancers Walkthru

NEW DANCERS—THEIR FIRST PARTY

You have a beginners' class which meets on Tuesday evenings. They started dancing in September and their enthusiasm for this new-found hobby is high. You have 30 lessons planned and sometime after ten weeks or so you want to have a party. It will be held on the regular class night but it's to be special. Special, not just because it's to be a party with no new teaching but because it's the first opportunity these dancers will have to PLAN A PARTY themselves.

You want to allow your class ample time to find out about all the joys of square dancing but you want to give them some hint of the extra-curricular fun that lies ahead when they become club dancers. Along with talking and demonstrating square dance costuming, the history of the activity and good manners, comes the opportunity to incorporate party fun.

Starting Early

It may seem like it's too early to start working on a party but remember these people are new to square dancing, new to working together on a project. Let them enjoy the anticipation and the planning.

There are many different directions the party could go and it will depend on the particular makeup of your class. Unobtrusively lead the discussion for the party as you sit around with a cup of coffee and a donut during your class refreshment break. Try to get EVERYONE involved. By starting several weeks in advance of the actual date, you can use a portion of these refreshment breaks to let the plans evolve. A great deal can be accomplished at several of these short sessions, thus eliminating the need either for extra get-togethers or to lengthen the time of the regular class nights. You may find it propitious to select a class secretary to make notes of the party ideas to eliminate the waste motion of repetition.

Perhaps the class would like to send invitations to those dancers who brought them into the activity. This would be a great way to say thanks. Or they may want to include some of the people from the hosting club. However, try to see that the class members at least equal the guests. Don't swamp them with experienced dancers. This is their party and they need to retain their identity. Numbers are not as important as the feeling which is generated during the evening.

It will be important to incorporate a full evening of dancing into the party. The class has not danced long enough that they can afford to miss their weekly practice session but you can program the evening so they can dance what they have learned. Let it be a plateau of review.

Encourage Ideas

You may have ideas for themes and decorations but encourage the class members to come forth with their suggestions. Even if it's something you've done many times before, if they come up with the thought, it's brand new to them. Consider dividing the group into committees, such as decorations, invitations, refreshments, hosts, entertainment, etc. Suggest everyone be part of the clean-up committee. By working in smaller groups, the class will have an opportunity to become better acquainted with each other.

A great deal of good can be accomplished by such an event. Unknown talents may be uncovered, timidity can be forgotten, sharing can be encouraged and the door to the delightful world of square dancing which lies ahead will be opened one more notch.

GALLOPING GHOSTS





FALL IS IN THE AIR. The days are getting shorter, the nights crisper and there's a definite feeling that Halloween with its perennial ghosts and goblins is just around the corner. Why not have some fun at one of your dances this month and decorate your hall with Halloween in mind? If you live in an area where you have easy access to corn stalks, real pumpkins and Indian corn, these can be used to make effective groupings at an entrance, on a stage or in a corner of a hall.

And here are some marvelously simple ideas to augment your October theme or, to use all by themselves. They come from the facile fingers of Phyllis Howell of Euclid, Ohio.

Small, Stationary Spooks

To use as table decorations and later as favors to be taken home, select any number of flat, round suckers. As spooks come in all sizes, so do suckers; so your army of spooks can be any size you wish.

Be sure the suckers are protected with some kind of plastic paper so they won't become sticky.

Cover the suckers with white paper napkins or pieces of clean, old white sheeting. Tie a string at the base of the candy. Insert each sucker handle into a gum drop so it will stand erect.

With a Magic Marker pen draw faces on the head of each spook. You can be as original with the faces as you want. They can be funny, scarry, happy or sad.

Stand your spooks on your refreshment table or at your check-in table.

Larger Spooks

Continue your ghostly decorations with spooks standing around the dance floor. Inflate large balloons and tie each one securely. Affix each balloon to the handle of a mop or a broom. Cover the balloon and broom with a bed sheet, tying it firmly with string at the base of the balloon. Cut out mouths and eyes from black construction paper. Attach these to the sheeting at the balloon-head of the spook. These may be pinned on being careful not to puncture the balloon or they may be affixed with rubber cement. When using the latter, you'll want to rub off the rubber cement by hand before washing the sheets.

These broom spooks can stand alone or be placed in the midst of corn stalks and pumpkins.

Floating Spooks

The assembly of the balloon spooks can be altered slightly to permit these goblins to hang from light fixtures or from the ceiling. After blowing up each balloon and tying it firmly, tie a two-yard piece of string to the knot of the balloon, leaving the two one-yard ends hanging loose.

Use a crewel or large upholstery needle and thread it with one end of the string. Draw this string through the middle of a large white sheet. Repeat with the second piece of string. These two pieces of string will be used to tie the spook wherever desired.

Tie another piece of string at the base of the balloon to form the head. Make eyes and mouth as described with earlier broom spooks.

Tie each spook where wanted, leaving the sheet hanging loose to move with the circulation of air in the room.

If your club has access to colored lights, try lighting these spooks in a ghostly manner and for at least part of the evening, turn off the main lights in the hall for an old-fashioned, scary Halloween effect.

Have fun and happy Spook Day to you!

to Associations: DO YOU KNOW YOUR TERRITORY?

LIKE AN ANNUAL inventory in a business or a store, every so often it would be well for associations to take stock of their territory, not only for their own benefit but for the strengthening of the activity in general.

If someone were to ask about the popularity of square dancing in your area, how would you answer? "Oh, it's down"; or "Oh, it's very healthy." Now what is meant by either of those answers? If dancing in your area is down, what is it down from? From the numbers who were dancing last year? From the number of clubs which meet? Or from the number of persons who attended a recent association function? If it's healthy, what is it healthy in relation to? Are there more beginner classes than last year? Are there the same number of classes but with more people attending? Has attrition slowed down? Has the association taken in new clubs?

Associations are in a good position to get to know their territory. Their time, experience and treasury could well be spent in taking an honest survey at regular intervals, comparing square dance strengths and weaknesses. Then an association would be in an excellent position to give support where it was needed.

How about you? How well do you know YOUR territory?

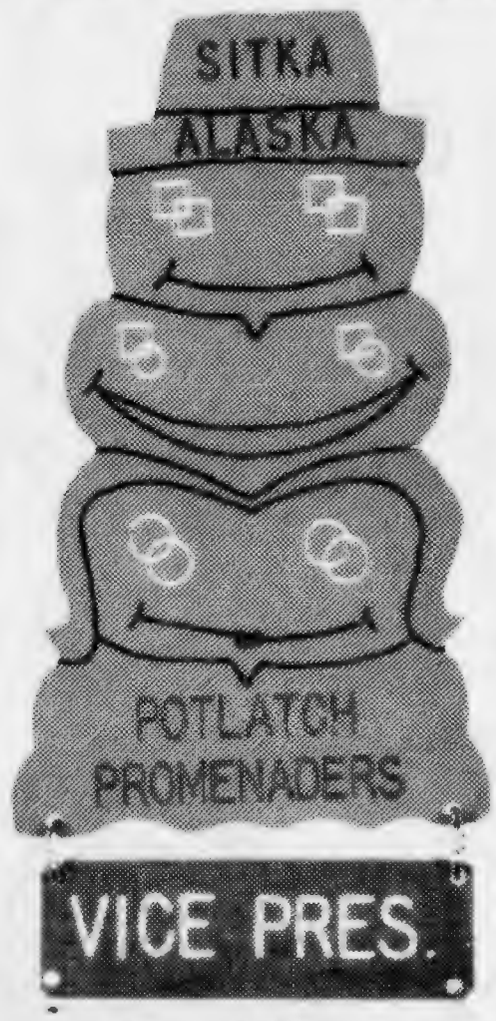
INGENIOUS FUND RAISER

THIS IDEA MIGHT not be practical for all square dancers or all square dance clubs but it may well be adaptable to many. As we all readily admit, square dancers enjoy eating. We also know that most square dancers seem to be excellent cooks. Put the two together and frequently you come away with a bit too much avoirdupois.

Now take a look at what the Jamboree Square Dance Club of Hayes, Middlesex, England, has come up with. They have sponsored a slimming month designed to encourage their Chairman (club president) to drop a bit of his weight while adding to the club treasury. For each pound he sheds, 95 pence is added to the treasury.

We see all kinds of possibilities here. Perhaps a slimming contest between club members themselves. Perhaps a means of encouraging your club caller to lose a bit of weight. Whether it is used as a means of raising funds or just a means of raising spirits would be up to each group. Shaping up a treasury by slimming down a middle sounds intriguing.

BADGE OF THE MONTH



Representative of the area and also of the square dance activity is this badge from Sitka, Alaska. The Potlatch Promenaders designed the club badge after a Potlatch Totem Pole. Start at the top of the pole and work downwards as you read on.

The top figure is a man wearing a Potlatch Indian hat which the Indians wore on their way to a gathering of the clan. He represents all the male members of the Potlatch Promenaders. The next figure is the smiling, open-mouthed caller, keeping both squares and rounds of the club dancing. The lower figure represents the ladies of the club.

The club name is engraved on the lady's skirt with the area engraved on the man's hat and if you look closely you'll note that both squares and rounds are indicated by the eyes of the totem figures.

A delightful badge!

SQUARE DANCE DIARY by a square dancer



No one can deny that the world of square dancing is anything but a separate planet all of its own. It takes a dyed-in-the-wool square dancer to see the everyday humor that makes up

THE SQUARE DANCE SCENE

"...THAT NEW MOVEMENT THEY'RE DOING WAS WRITTEN BY DRILL SERGEANT JENSEN UP THERE...."



"...UH, WHILE THE SIDES DO A PARTNER TRADE, THE HEAD LADIES FOLD. NO! DON'T FOLD. THE, UH, HEAD MEN MOVE OUT TO THEIR LEFT...NO, WHOOPS, THAT SHOULD BE TO THEIR RIGHT AND TURN THE SIDE LADIES BY THE LEFT, WHILE THE...."

We invite you to send in your suggestion for a scene in the Square Dance Diary.

Let's Summarize

ROUNDANCER MODULE

Responses from the

Round Dance Questionnaire

BACK IN JANUARY of this year we invited teachers and dancers to express their thoughts on a series of 12 subjects pertaining to round dancing and the teaching of round dancing. The response was beyond our expectations and in subsequent months a number of answers to the questions posed have been printed in this section of SQUARE DANCING. We thank all of you who confirmed our feelings that there is a great interest in this activity of round dancing and a very sincere desire on the part of many to see that it continues to grow as it has in the past.

This month we've elected to present a summary of the thoughts and ideas expressed to us. Perhaps not surprisingly, the responses to the various subjects contained no really "hot potatoes" and the majority were pretty much in agreement on nearly all of the topics.

One thing became very clear in reading your letters. All expressed the thought that the most important part of round dancing (as in square dancing) is the sociability and friendliness of the activity. One correspondent expressed the wish to see articles dealing with leaders encouraging friendship and fun and if we respect round dancing as this type of recreational activity, allow for and find a place for these attitudes, we can encourage the different levels and still keep it "all in the family."

In keeping with the social aspects of round dancing, indications were that the majority of teachers and dancers preferred the move up to another partner during the teaching session. The reasons? It helps to ease tension and aids in the learning process. It also encourages dancers to exchange partners during regular dancing sessions, thus providing a more sociable atmosphere. Mixing and doing things with other people has always been more enjoyable than doing things alone and if dancing alone were the main attraction many people could dance by themselves in their recreation room or basement.

Another point of agreement was the practice of demonstrating a routine prior to the teach. However, a "home" demonstration before a festival can take away some of the anticipation from those who are viewing it. One suggestion was that having another leader view the routine before teaching at a festival with the possibility of constructive criticism could be of value.

On the subject of square dance records versus "pops," it was noted that in some areas "pop" records are difficult to obtain and many were recorded with vocals which sometimes makes it difficult for the teacher's cues to be heard. Also, some contain retarded measures, intervals and unusual sequences. Another comment was that the music on square dance labels all sound pretty much the same in comparison with "pop" records.

Shall We Cue?

To cue or not to cue is one of those "iffy" subjects. We heard from some teachers and dancers that it was vital to cue constantly in order to keep everyone dancing. Some said that dancers who find themselves in an area where little or no cueing is done will sit out because they cannot dance without being told what to do. Many commented that they cued a dance only the first time through. But the *majority of teachers* preferred to dance to the music and not have cues.

Perhaps the crux of the matter is how dancers are trained. If they are taught from the beginning of class to rely on the music and their own consciousness, then once the routine

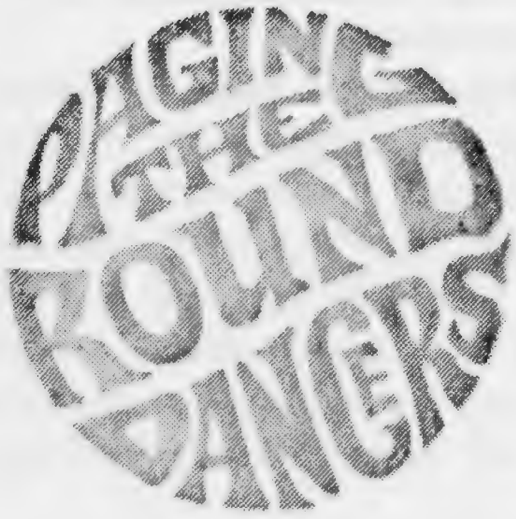
has been danced a few times cues will not be so important. The reason teachers would rather dance without cues could be that they must *learn* the routine thoroughly before teaching it. Constant cueing can become a crutch for round dancers. Possibly the happy medium is a few words to the dancers before they start about the introduction and the first few measures of the routine and let them take it from there. If problems develop the teacher can always step in with the proper cues to get them "back on the track."

Another subject which elicited much response and agreement was that of dances which are not properly phrased to the music. Concensus was "forget it," "ignore it and it will soon go away." No serious objections were made to International Ballroom figures being used in round dances, providing, of course, that no attempt was made to change the "flavor" of round dancing; that the language of round dancing was used in presenting and teaching these figures; and that no attempt was made to inject this type of dancing into the easy and low intermediate levels of the activity.

Shorthand Cues

One suggestion from Roy and Bernice Rilling of Rockford, Illinois, was for terms for "hard to cue" spots that might become standard. The example given was the term "zipper" for a "side, close, side, touch"; which is hard to cue ahead. Well, a "scissors" started out as a "side, close, cross"; and a "hitch" was

(Please turn to page 62)





Al and Betty Albertson—Suffolk, England

A TRULY "INTERNATIONAL" round dance couple, Al and Betty Albertson began square dancing in 1960 while stationed in Japan with the U.S. Air Force. When lessons were finished they formed a joint American/Japanese club called "A-No-Nay-Z-Daisy," literally translated "calling attention to all good persons."

Transferred to San Antonio, Texas in 1961, Betty and Al had their first look at round dancing and immediately joined a class. The class was formed into a club called the "Alamo Carousels."

Their first attempt at choreography resulted in "Safari Tango" and so inspired them that they began teaching basic classes and became officers in the next five annual round dance festivals in San Antonio.

In 1969 they were again transferred – this time to Germany. During the next four years Al and Betty taught numerous round dance classes; started a round dance club in Zweibrucken; were on the staff of the European Square Dance College, the Bavarian Week Holidays in 1970 and 1971, and the Tyrolean Week Holiday in Austria in 1972. They have also been on the staff and workshops for most of the European Jamborees and Roundups. Al was president of the European Callers and Teachers Association in 1973 and during these four years Al and Betty traveled extensively throughout Europe, teaching and furthering round dancing.

Transferred to England, the Albertsons again found themselves in an area where there was no round dancing, due to the nonavailability of teachers. They immediately started a class, formed a round dance club, presented the first round dance festival in the area, and started cueing rounds at the square dances.

Al and Betty will be returning to San Antonio, Texas, next month and Al will be retiring from the U.S. Air Force after 26 years of service. Their last affair in England was on the staff of the Buttons and Bows Night Owl dance with Robin Rumble and Chris Vear (England's contribution to the Common Market).

The Albertsons are parents of a daughter and have one granddaughter. They enjoy camping out and Betty continues to teach Japanese style flower arrangement in her spare time. They believe that the greatest number of round dancers come from the square dance field and in order to build upon this, it is their feeling that rounds and mixers should be taught and cued at square dance clubs to interest the dancers in round dancing.

•Chapter thirty-three

Programming (Continued)

By Jim Mayo, Magnolia, Massachusetts

In the first part of this chapter on Programming, author Jim Mayo pointed out that the choice of what a caller calls is just as important as the way in which it is called. Good programming requires an emphasis on variety—the use of different figures and an intelligent selection of singing call music. Figure development also plays a part in good programming and can help to improve the dancers' ability to master difficult figures. Jim Mayo continues with a discussion on challenge.

● If you agree that dancers would like to be able to dance every figure without a mistake, it follows that the best and most popular caller in the long run is the one who is able to keep most of his floor dancing most of the time. In fact, we'll go further and remind you of a classic comment — "Any idiot can stop the floor, it takes a caller to keep them dancing." If you repeatedly lose or confuse a large part of the crowd, it isn't because you can't keep them dancing, it is because you won't. You are calling material that is too difficult for the dancers the *way you are calling it*. Another caller with more experience, and/or better timing, and/or better choice of words and emphasis might be able to get these same dancers through the same figure. If he couldn't, a better caller would know enough about the difficulty of the figures he uses to anticipate and control the outcome. If a caller regularly loses a large percentage of his floor, it must be assumed that he is too poor a caller to do anything about it or that he is too stubborn to try. There is no need to feel too proud (or egotistical) to admit a calling error which can be corrected. In any event, it cannot be blamed on the dancers.

Faced with the problem of keeping people dancing without being bored, the caller must learn to interest dancers even when their skill is not being pushed to the limit and occasionally must make them think their skill has been tested even when it has not. He does this with program variety, calling ability, and care in choosing material. By careful attention to the techniques discussed under the subject of "Confusion Control," a caller can make it possible for dancers to dance figures that are really beyond their ability. They may not do them smoothly, but at least they don't have the frustration of not making it through at all. This enables the caller to match the ability of the less skillful dancers present to that of the more experienced members of the group. Particularly important in this process are good timing and key word emphasis. With these, you can call figures that are interesting and challenging for the experienced dancers as they do them smoothly and with style, and still make it possible for the less skillful dancers to avoid the frustration of a set "breaking down." However you do it, whether by calling ability or the choice of easier material, make an effort to let people dance and do not say to yourself, "If they can't dance it that's their tough luck." If those

who couldn't keep up with you just stayed away from your dances, it would be your loss alone. Unfortunately, you will drive many of the less experienced dancers right back to the TV sets and bowling lanes from which they were so recently recruited into a square dance class, and this hurts the whole activity.

The One-Night Club Program

How can this philosophy be applied to programming an evening of dancing? The early part of an evening is a critical time. Dancers usually do not all arrive before the dance starts; they continue to come while you are calling the first tip. When they arrive, they have been thinking about other things than square dancing, the baby sitter, the day at work or something else. It take a while for them to shift their attention to the dancing and during this time they are not as quick to respond as they will be later in the evening. If they are not familiar with your voice and style of calling, they will find it difficult to understand you at first. First impressions are lasting and people's attitude toward the evening is frequently established in the first few dances. It is much more difficult to overcome a bad impression that you have made than it is to improve a neutral impression. If the party starts off with spirit it will continue that way unless something happens to destroy it; but if it starts discouragingly, you will have to work very hard to generate enthusiasm.

Knowing that the early part of the evening is important, what do we do about it? For your first couple of patter calls stick to known, standard material and call it carefully, exaggerating your pronunciation to make your words easy to understand. Do everything in your power to make sure that everyone gets through these first figures with ease. This is not the time to demonstrate your ability to call faster or more complicated material than the guy they danced to last week. If you must prove that point, save it for later in the evening, but remember that we believe *most* dancers measure a caller's skill by how well they can dance to him and not by how easily he can lose them.

Singing calls provide a way to start building enthusiasm, even while you are using easy, danceable figures. Certainly your first singing call should be very easy to understand; the music should not cover up your words. The second singing call can be a real pace setter but with an easy figure. This is a good place to use music that helps to build spirit in your crowd; a tune they know well enough to sing and rhythm that makes even the spectators start tapping their toes. By using this kind of music here, you will start to inject interest and excitement into the program, thereby beginning the foundation on which to construct a successful evening.

In developing the early part of a program, the goal should be clear. If you are calling for a group that has danced to you seldom, if ever before, you probably share the goal of every caller in this situation: to convince these dancers that they enjoy dancing to you and that you are a caller they would like to hear again. Different dancers look for different things from a caller and no one caller is going to be best in the opinion of all people. But a caller who keeps dancers interested *and* dancing will probably meet with the approval of the great majority everywhere.

Having gotten through the early part of the evening without confusing the dancers, we now move on to a more difficult stage of the program. When the dancers are used to your voice, they have a little more freedom, while dancing, to notice what you are calling and how you are calling it. This is the time to give

them something they can identify with you — the dances they'll tell their friends about when they are asked what kind of a dance it was. If you have an unusual figure in your collection, we think this is a good time to use it. At the average dance, our own preference is to use one that is an unusual combination of standard material in the third tip and to do some workshopping in the fourth. The difference between these two is primarily the amount of teaching involved. In the unusual figure, we are teaching just enough to allow the dancers to dance the figure. In a workshop figure, we are attempting to increase the dancer's knowledge of how a particular call can be used, and we try to use that call in a variety of ways in the same figure. This is one of two times during an evening when we briefly expect to lose more than a small percentage of the floor.

For singing calls in these important third and fourth spots, we recommend your best. Remember that people have settled down, become familiar with your voice and are starting to notice what and how you are calling. If you have a singing call you want to feature, we think the third tip is the time to use it. At this point in a dance, people seem to reach a natural peak and the caller can reinforce that peak with the very best he can give them. They are "warmed up;" you've had a chance to evaluate their dancing ability so you can be sure they'll have no trouble with the singing call figure and it's early enough so they haven't started to tire.

If you can build enthusiasm successfully to a peak at the third or fourth tip the prevailing mood will carry the rest of the programs. Some callers try to build enthusiasm all the way through the evening, trying to top each success with an even greater spirit-builder in the next tip. This can be a mistake for several reasons. A sustained high level of excitement is exhausting and becomes harder to maintain as the dancers grow tired. If you try to save your highest peak for late evening, you must build so slowly that the early part of your evening, while people are forming their impression of you, may be less than the rousing success that would present you at your best. A third reason for avoiding the long slow build is that we think you get much the same effect much more easily and reliably with an early peak. If you miss the early peak (needles have been known to jump on the last chorus), you can try again. But, if you're saving your greatest for last and something goes wrong, the dance may be over.

After the early high point in enthusiasm, try to back off slightly for the next couple of tips, aiming for what we call "just dancing." Ride the wave of enthusiasm generated early and see to it that you do nothing to dampen the spirit of the crowd. In these tips, the material should create the impression that the dancing skill of the crowd is being exercised but that everyone is able to handle the figures quite well. There are several techniques that can help create this impression. Figures of standard calls that everyone knows well will keep the floor moving at a good smooth pace. If you then add an occasional surprise, you will keep the dancers on their toes and thinking that the figures are testing their ability. Surprises are not difficult to add. If you call one pattern the same way twice and then change it slightly, you'll catch some dancers off guard. As they hesitate you have a choice; you can leave them a little extra time to recover from the surprise or you can cut the time a little short and thereby lose the weaker dancers. We believe you will be better liked if you let dancers get almost lost and make a great recovery. The best surprises for this purpose are small changes in the figure. If you make a large change or change figures completely, you run the

risk of not being able to get them through. The following are the type of small changes we mean:

1. You've been calling:
 Head couples cross trail around one to a line of four
 Try this instead:
 Head couples half sashay then pass thru
 Around one to a line

2. From facing lines of four you've been calling:
 Cross trail left allemande
 Try this:
 Dixie chain and girls go left, men right, left allemande
 Or this:
 Star thru, pass thru, left allemande

3. You've been calling:
 Head couples wheel around, star thru,
 Square thru three quarters left allemande
 Try it this way:
 Head couples wheel around, star thru, square thru
 Three quarters U turn back, grand right and left

An added advantage of the type of "little surprise" we have given in these examples is that even if some people don't do just what you have called, they are not very far out of position for whatever comes next. In fact, if they continue to dance the figure as you were calling it, they come out in the same place as those who danced successfully the surprise you called. This means that you have tested the ability of the better dancers without forcing the less experienced members of the group to bear the frustration of breaking up their sets. You have created interest and challenge for the good dancers while letting everyone dance. This balance between challenge for the experienced dancers and possibility for the less experienced is not easy to maintain. The problem of mixed levels of dancer experience is one of the most difficult for a caller to solve. We are suggesting a partial solution. We believe that you cannot lose the floor repeatedly without leaving your dancers unhappy, and we are also convinced that you cannot "call down" to the lowest level of ability all evening without making the experienced dancers unhappy. All dancers have come expecting an enjoyable evening; anything you can do to add challenge and interest for the more experienced without losing the less experienced helps to minimize the problem.

We have discussed programming for two-thirds of an evening. At this point, consider rebuilding enthusiasm toward a second peak in the next to last tip of the program. Perhaps you will want to use another unusual figure; consider the need for a walk thru. It's better to avoid a walk thru, but not at the cost of having the dancers miss the point of your figure. Sometimes it is possible to walk through just a part of the figure, the part that will cause trouble, without spoiling the interesting part of the action. For a singing call at this point, we try to use one like the second with driving, enthusiasm-building music and a fairly easy figure.

The last third of the program may be the best place for the most "high level"

figure of the evening. Other callers may prefer to place this material earlier but our reasoning dictates this timing on the grounds that the most experienced dancers present are entitled to something they can really get their teeth into and we hope, by this point in the program, to have convinced the less skilled dancers that they can dance most of what we call. We hope that we have built their confidence enough to sustain them through the more complicated material. Our own choice is to make this a "hash call" for tighter control than is possible with a long pre-planned pattern that depends on completion for dancer satisfaction. Our pattern for this hash is to modulate easy and more difficult material and to finish with everyone dancing. Our object here is to give the best dancers as much challenge as we can without reducing the satisfaction of the rest too much. How much is a purely subjective decision and, for your future popularity with this group, a very important one.

You might follow this with your second feature singing call. We like to close the evening with a smooth-flowing, easy patter call and a quiet type singing call. Some callers prefer to end with a real excitement-building singing call and the choice would seem to depend on whether people may be a little tired. One last caution; resist the urge to close with a fast difficult patter call. Ideally, dancers should be left wanting more and if they go home tired, angry and frustrated, the chances are good that that is all they'll remember about your dance.

Plan Ahead

We have suggested here a plan for designing an evening's program for a regular club dance. This is not intended to be an ideal program plan. It is merely one that we have found to work well for us and we offer it for your use and modification. It is a good idea to have a written program for the dance even when you don't know much about the group you will be calling for. It is easier for most callers to change a pre-planned program at the dance than it is to make one up as you go along. However, if you do plan your program in advance, it is essential that you be willing and able to change it as you go along. You can't anticipate all the conditions which might require a change from what you have planned. A crowded floor can make it uncomfortable to use some figures and a slippery floor may make others actually dangerous. Perhaps you would like to fill a request or perhaps the average ability of the group will be much better or worse than you expected. Pre-planned programs are a guide to help you at the dance but don't use them rigidly in the face of the unexpected.

The Club Caller's Program

The program we have been discussing is based on the assumption that you are calling for a group of experienced drancers who are unfamiliar with your calling. This is not the only situation in which you are likely to find yourself. Some of the other situations will call for some modification of this basic plan. The more common situation for a beginning caller, after he has taught a class, is a full evening of calling for a group familiar with his calling. It will also probably be one of a series of regularly scheduled dances — the club caller situation. The club caller will usually be able to warm up the group faster than an unfamiliar caller, thereby moving the whole program schedule ahead a bit.

We also feel that it is the club caller's responsibility to keep increasing the skill and dancing knowledge of his club so in our normal club program we would usually replace one of the "unusual" figures with another workshop figure. One handicap the club caller has is a lack of variety. It takes constant work to keep

the dancing interesting for a group for which you call frequently. The little surprises we have mentioned are only surprises the first few times you use them and therefore you must keep finding new ones if you are to use this technique very often with your own groups. The compensating advantage that the club caller has is a much better knowledge of the skill of the dancers. He can know in advance what will give his floor trouble and just where he will have to be careful with his call. Perhaps the most important advice for the club caller is to make use of the added knowledge he has in the design of his program.

The Workshop

Another variation in the program arises when you are calling a workshop. Although it is frequently difficult from a dancer's point of view to tell the difference between a dance and a workshop, this is not desirable. There should be a difference and the way to make that difference is with your program design. In a dance, your goal should be a minimum of walk thrus and explanation. You should choose your material so that these are not necessary. For a workshop program, you should try to pick material that will teach something and this will require that you teach more. A workshop is not a workshop if all you do is call more complicated figures without explanation. It doesn't become one until you add sufficient explanation for the group to be able to dance what you are calling without trouble. For a workshop program, we like to select a theme figure and work with it in a variety of ways. Perhaps the theme is Square Thru. You can then use full and fractional square thrus, left square thrus, square thru from a line of four, square thru with the girls on the gents' left. From these variations on the theme, you should be able to put together a half dozen or more patter call figures, all quite different from each other, that will just about fill your program. In a workshop, we try to use the singing calls as relaxation points making sure that no one has trouble with any of them.

The Non-Dancer Party

Most callers, sooner or later, are faced with calling a party for non-dancers. This is a unique programming situation and a very important one for you as a caller and for square dancing as an activity. At such a party, you are given an opportunity to present dancing as a recreation to many people who could easily become an active part of square dancing. Such a party can be a springboard for a new class or club; thus, being able to do a good job on this type of dance is a valuable skill. The key is fun, always important in square dancing, but even more so here. The important difference between the non-dancer party and the first night of class is that the party group need not remember anything the next day or week, other than how much fun it was. Your program can be filled with systematic repetition of patterns to make the sense of accomplishment greater. Call so that the dancers can memorize the pattern. They're unlikely to get bored in a single night, particularly if you change music and small details of the pattern. In a class, you want to train the dancers to listen to the call. At a non-dancer party, you aim to have them dance the pattern successfully and enjoy it. A walk thru before each dance won't bother anyone at the party.

Just one final point on this kind of program; for your singing calls, choose the most easily recognized, popular tunes in your record case changing the figures to simple right and left thru, chain and star patterns that can be done after a brief walk thru. For patter calls, use a variety of lively music with a strong beat that conveys to the party-goers the pleasures of dancing.

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



Note: Reader Joseph E. Murphy, Wenham, Massachusetts, points out that the heading "Vox Saltator" does not, in Latin, translate "the voice of the dancer" but if we use the genitive case "Saltatoris" our Latin will be correct. So our thanks to reader Murphy and, behold—our new name.

TO READ OR NOT TO READ, THAT'S THE QUESTION

By Bill Johnston, Skippack, Pennsylvania

THERE CAN BE NO QUESTION that a caller who can deliver from memory is technically more desirable than one who reads notes. But there's more to it than just that, and several facets must be considered. First, remember that the prime object is to satisfy the dancers, not fulfill the caller's ego. And there are callers who need no notes and have an excellent memory, but they can't satisfy the dancers as well as some others who need cues or notes of one form or another.

Next, it's necessary to define what is meant by "reading" and what it meant by "cues." By "cues" do we mean complete word-for-word transcripts of calls or do we mean shorthand notes prepared by the caller himself? By "reading" do we mean "eyes glued to the sheet, monotonously reading word-for-word, verbatim" (and without any regard for a sense of timing or a concern of how well the dancers are following along), or do we mean a quick-glance reference to shorthand notes to serve as a crutch for the caller whose memory isn't all that good?

Obviously, the first should be frowned upon, but I see nothing radically wrong with the second (except that we might *prefer* it be done without notes). After all, most of the world's greatest musical conductors use a "score" to guide them, and many musicians in orchestras use sheet music. On the other hand, it is true that stage and screen actors *must* perform from memory, as do most musical soloists. But on TV, use of "cue cards" is quite common (have you ever watched Johnny Carson "reading" his monologue?).

Finally, it's necessary to consider *who's* doing the "reading" and *why*. It's my own opinion that a caller who is a full-time professional caller, and particularly one who is a traveling "name" caller, ought to be able to deliver his talent without any help, and it should be *expected* of him to do so. But then there's the guy who holds down a regular full-time job in another field and for whom calling is "moonlighting" (if he's commercial in his attitude) or more probably a hobby (if he does it for his own enjoyment and/or the enjoyment of others). Some of these part-time callers may have jobs that enable them to practice and experiment mentally while on the other job, whereas others have jobs that require full exercise of mental facilities and have their heads full of engineering formulae, stock prices, or what have you. To my mind this guy has some justification for using cues to help him out.

Drawing from my own experience when I was engaged in club calling, I found it impossible to keep up with all the new stuff coming off the wires, and I always tried to keep *variety* in my programs to make them as interesting as possible without calling the same 20 dances over and over. Further, I couldn't always remember the given figure to get the dancers into the proper setup. So, I used shorthand cue cards that I prepared myself and arranged the cards in the sequence and groupings as I intended to present them, according to my prepared program. This way I was able to plan a program for variety and the cards reminded me which figures I planned doing and

in what sequence—and if I needed a crutch, it was there for quick reference.

I have frequently observed some of the greatest "pros" propping up their notebooks, hidden in the record case or in a brief case. So, in closing, I think conditions and circumstances dictate the pros and cons and there is no clear cut answer as to what is right and what is wrong.

MUST TEENS DANCE ONLY WITH TEENS?

By Grace Brothers, Cove, Oregon

IN OUR COMMUNITY there are three clubs, but we have never been able to generate enough interest to get a teen club started. So for those youngsters who are interested, they join an adult beginners' class. Most don't want to, but for some who are really interested and enjoy square dancing, they can learn. Then, of course, if they are to dance they must integrate with the adult dancers. There again, most don't want to so they drop out, except for a few who would like to continue to dance. These few do come and try. In our particular club they are not wanted or accepted. It seems to be the consensus that they should have a square of their own, but since there aren't enough to make a square they sit on the sidelines for a while and then drop out.

I think everyone knows that by-and-large teenagers pick up square dancing faster than their more mature counterparts. So what is it with people? They will accept and welcome some older man or woman who hasn't danced for years and fouls up almost every time, but not a youngster. There must be other communities who don't have teen clubs, and if it is accepted procedure to exclude the teens then I'm out of line and should not be indignant.

LEVEL

By Fred Muller, San Francisco, California

WHEN WE FIRST STARTED SQUARE DANCING we led ourselves to believe that "graduation" and receipt of a diploma would mean that we could then feel comfortable about our accomplishments. When we were "graduated" with diploma in hand, we thought that a "beginner" was someone who had just learned to form a square and perform a few rudimentary movements. Reason told us, "Oh boy, it's nice to have this diploma—now we'll be able to dance anywhere because we have learned the requirements needed to square dance."

It was not until a short time later that we really felt our first letdown. Our first Hoedown emphatically put us "down" and we felt like a couple of dunces! Looking back on it now, we can see where a basic check list could have made this disappointment avoidable.

We were awakened to the fact that actually reaching a "level" and thinking it was attained were two different things. Unless the newly graduated can feel secure in their knowledge, they are likely to become somewhat discouraged and feel too inferior for their expectations. When we were first asked to help out the new arrivals who had never square danced before we found real pleasure in being able to show them the way. If we had not encouraged them and given them a feeling of progress and enjoyment from the beginning we could have cooled their interest and hindered, rather than helped them. Any subject taught in a haphazard manner with no step-by-step definition of a level attained is bound to leave the learner without a feeling of accomplishment.

We hear of "beginner's level," "fun level," "intermediate level," "advanced level," and so on. If these titles are without a *universally accepted definition*, they can be worse than meaningless and even *create dissention*. It is confusing (to say the least) to vaguely comment that some levels are somehow more advanced than other levels.

At this stage in history "levels" are without real definitions and we find that noisy

confusion occurs when dancers are asked to define a level. Herein lies the seeds of future disenchantment. Poor definitions lead to dancer disharmony.

During the earlier stages of our learning period we were thoroughly confused and would have gladly switched to a teacher/caller who would have issued us a check list and then made sure that we knew the first necessary basics before going on to the next lesson. We wanted a follow-through of teaching the basics in some logical order. We looked in vain for a check list so that we could measure our progress. We did not know where we should have been on the scale of achievement that was expected of us. If newer dancers know where they stand, their caller encourages, rather than mystifies, them.

We have found, when talking to some people who might be interested in square dancing, that they were afraid there was too much to learn. When we entered the activity, we were told that there were one hundred and eighty five basics! Needless to say, we were astounded!

We now know that we have attained and passed the "beginner's level"; maybe we can even say for sure that we fit into the category presently known as the "intermediate level." We can't find a universally accepted definition of "advanced level" so we don't know if we could make the grade there. As intermediate newer dancers of eighteen months, we can say for sure that we are NOT "high level!"

What is a "high" level or even an "advanced level" dancer required to know? Because we have no universally accepted definition of these terms, we wonder how we can ever be sure that others really accept us as being on what *they think* is their level. *We feel that it could be possible to arrive at a satisfactory and accepted method of knowing where we fit in!* What level dancer are you? How do you know?

WORKING TOGETHER CAN BE BENEFICIAL

By Roy Stewart, Reprinted from The Valley Circle, British Columbia

IT IS MY SINCERE BELIEF that the square dance organizations in the lower mainland need a shaking up to stay with the times. Many years ago there was one association which was considered the grass roots of the movement but, with rapidly expanding clubs, for some reason or other this was changed and made into the two as we presently know them—The Fraser Valley Square Dance Association and the Caller/Teachers. This puts the callers on one side and the dancers on the other.

Now, whether we like it or not, this has stopped the flow of good ideas, harmony, or anything to do with the real problems of the square dance movement. Think about it a minute. You only separate into sides for purposes of fighting, playing hockey (same thing), etc.; certainly not for reasons of getting together and genuine accomplishment. We are looking at difficult times right now and unless something is done, and that something drastically different, there will be fewer clubs and most surely weaker ones in the years to come.

The way it is now, the callers do not come to the dancers' meetings and vice versa, so there is no communication to speak of. Also our long drawn-out meetings see only "club representatives" attending, so that the few who *care enough to go* are "committed to death."

Why can we not have one association of all callers, teachers, and dancers, who are willing to work together for the good of square dancing and let *anyone* stand up and speak and be counted? What are we afraid of anyway? That maybe a caller would be president? In my humble opinion it is about time this were so, then perhaps we would enjoy a real good crowd at our next meeting. If this is against our Constitution, then let me say that we do many things that are contrary to this almighty scrap of paper when it is convenient. Why not draft a new one if necessary?

Style Lab



SINGLE CIRCLE to a WAVE and STAR and SLIDE

A PAIR OF MOVEMENTS, both starting from facing couples, constitutes our Style Lab exercise this month. Recently we have had a number of movements designed to put people into waves (Star to a Wave, June, 1974, etc.) and this time we feature Single Circle to a Wave, a rather uncomplicated combination using a two-hand swing.

Starting with two facing couples (1) each dancer steps forward, and moving slightly to









the left takes two hands with his opposite (2) and turns 180°. Then, shifting from a two-handhold with the person he is turning to a right handhold and with the two meeting in the center taking left hands (3), the four-count movement ends in an ocean wave.

In doing Star and Slide, starting from the same two-couples-facing-position (1) the dancers take handholds with their opposites for a star thru (4). As the man walks around the girl ducks under (5). As the star thru is completed, the two couples veer to their left (6) moving into a two-faced line of four (7).

This can almost be called descriptively and is a practical means of changing facing direction and partners while at the same time moving into a two-faced line. Single Circle to a Wave has the effect of changing the positions of the men and ladies before putting them into an ocean wave.

You'll find both movements are fun to do and relatively uncomplicated.





24th NATIONAL SQUARE DANCE CONVENTION®



KANSAS CITY, MO. JUNE 26, 27, 28, 1975

WHEN WE BEGIN TALKING about next year's National Convention dancers are apt to remark, "We just returned from the National – we need a breathing space before making plans for the next one." True, but the people in charge of the 24th National Square Dance Convention next June 26, 27 and 28 in Kansas City have been working for a year or more on their "spectacular." To them the time seems much too short to complete all plans and take care of the myriad of details that must be handled in order to be sure that their own area preserves the tradition of a great convention. Chuck and Margie Teeple are the General Chairman for the 24th National and they have selected the people who will be in charge of the various committees and phases of the affair. They've all been hard at work on the 24th National for the past several months.

Heart of America

Missouri, the "Show Me" State, lies in the heart of our nation. An Indian name, literally meaning "people of the long canoes," was given to the river that cuts across the state's middle and later to the state itself. Kansas City is one of the state's largest cities and is known as the "City of Fountains."

Municipal Auditorium, covering a city block between 13th, 14th, Wyandotte and Central Streets, includes a main arena, a theater, an exposition hall, meeting and convention rooms and an underground garage. Dancing areas have hardwood floors and are air conditioned. It is here that you are invited to "Allemande in Heartland."

The Dancing

Programmed squares is one aspect of the dancing you will partake of during the 24th National. All levels will be provided for, including Basic Club Level, Relaxed Squares (all singing calls), Festival quality with top callers, Advanced, Hot Hash and True Challenge. Workshops for squares, rounds, youth and contras will be available. And, of course, you will be invited to participate in the Grand Marches, trail dances, and the street dancing.

There will be a complete youth program, afterparties, square, round and contra exhibitions, and a fashion show for the ladies (and their partners).

Education

As in the case of the past two conventions, the Callers' Seminar will be held, conducted by Frank Lane, Cal Golden and Jim Mayo.

In addition to the "hit" panels and clinics of former Nationals, the committee in charge is working on a number of other interesting topics and many leaders in the various fields have been contacted for their help and participation. They're sure to come up with some real "goodies."

Housing Facilities

There are many hotels and motels available, a number of them within easy access to the Municipal Auditorium. Camping in the "Heartland" will indeed be a pleasure for those who prefer this type of living accommodations. The majority of all camping facilities will be within 45 minutes of the convention site and will be many and varied. Some will have full hook-ups, some partial hook-ups and others will be in primitive areas. The camping staff will do everything in their power to see that your stay will be trouble free.

Indications at this point in time are that registrations are coming in at a steady rate and a number of top callers, round dance teachers and leaders are already signed up. All that remains is for you, the dancer participants, to confirm your desire to "Allemande in Heartland" next June by sending in your reservation. The address is P. O. Box 9969, Kansas City, Missouri 64134.

The hard working staff of the 24th National will be pleased to hear from you and if you get your reservation in early you'll have first choice in the matter of housing. Come next June you'll be glad you did!

Your Square Dance Vacation In The Heart Of The Nation

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Texas

The Wheelblazers Square Dance Club, which is made up of handicapped individuals who square dance in wheelchairs, performed exhibitions at the National in San Antonio on three separate occasions and received standing ovations each time they performed. Sponsored by the Houston Square Dance Council, the group could not have made it to the National without the support of square dancers in their area. The Wheelblazers would like to thank the clubs and individuals who made this all possible. Enthused over their new-found recreation achievements and acceptance, they have set their sights on a trip to Kansas City in 1975 to attend the 24th National Convention.

Kansas

At Century II in Wichita, the Wichita Square Dance Federation Committee will hold its Fall Festival October 18 and 19. Jon Jones and area callers will call for square dancing, while Charles and Dorothy DeMaine will be in charge of round dancing.

California

A Square Dance Roundup, sponsored by the Teen Advisory Board, will be held October 25 and 26. Square Dance Teen Association will host the Friday dance in the Girl Scout Clubhouse in South Gate. Saturday will start with a breakfast and an exhibition by the ABC School District students under the direction of Dale Neely in the main auditorium at South Gate Park. Taught by the Bob Ruff and Jack Murtha method, the sponsoring group hopes the exhibition will inspire others to promote square dancing in their areas.

Associated Square Dancers of Superior are holding their 15th Annual Harvest Hoedown on October 25 to 27. Memorial Auditorium in Sacramento is the location and Bob Parrish and Marv Lindner, along with Ray and Jean Hanna, will provide the program of dancing.

New York

An impressive staff which includes Tommy Cavanagh (England), Deuce Williams, Lee Helsel, Dick Bayer, Johnny Davidson and Chip Hendrickson on squares and Jack and Darlene Chaffee and Rick and Joyce McGlynn on rounds, will keep dancers busy at the 10th International Fall Festival in New York. Sponsored by the Syracuse Area Square Dancers Association, the affair will be held October 11 and 12 at the Onondaga County War Memorial in Syracuse.

Wisconsin

On Monday, October 6th, the spotlight will be on Nettie and Anton Von Boxtel in Little Chute, for on this day they will observe their 55th wedding anniversary. A buffet for family, close friends and callers will be followed by an open dance at which upwards of 1,000 dancers are expected to attend. The Boxtels were truly pioneers in Wisconsin, having cleared their own 296 acres of farmland and



Nettie and Anton Von Boxtel

walked 13 miles to a mill job in Kaukauna daily to earn extra money. In 1955 they moved to Little Chute and took up square dancing. They have attended 14 Nationals and 15 State Conventions. They are the parents of seven children and have 42 grandchildren and 10 great grandchildren. Dale Wagner had the privilege of calling for their 45th anniversary and will also man the mike at the 55th. Tony and Nettie Von Boxtel are great examples of what an active life can be led by senior citizens.

Virginia

Yorkton, Williamsburg and Jamestown, Virginia's historic triangle which is steeped in early American history, forms the background for the Annual Spirit of '76 Festival. Sponsored by the Square Edgers of Yorktown, the festival will be held October 18 and 19 at the Yorktown Intermediate School. Coordinated with the traditional observance of Yorktown Day which commemorates George Washington's decisive victory of the Revolution, the festival is in keeping with the theme of the forthcoming Bicentennial celebration. A complete program of dancing is planned with Dick Jones, Don Williamson, Jessie Shackelford and Okey Wilson conducting squares and Blackie and Dottie Heatwole leading the rounds.

Gary Shoemake, John Saunders and Allen Tipton will be on hand at Natural Bridge to call for the square dancing at the 10th Annual Shenandoah Valley Square Dance Festival November 22 and 23. Ray and Bea Dowdy will lead the round dancing. The affair is sponsored by the Roanoke Valley Square Dancers.

Pennsylvania

Susquehanna Valley Square Dancers Association will hold its 3rd Annual Fall Frolic on Sunday, October 27 at Hummelstown Fire Hall. Howie Shirley and Paul Andrews will be the square dance callers; Ginnie Pierce and Don Spangler will cue the rounds. This is an open dance, on two floors, and everyone is welcome!

Another Fall Festival is that of the Pittsburgh Area Federation. It will be held November 9th in Murraysville. Callers will be Allen Tipton and Ken Anderson, with rounds by George and Eileen Eberhart.

—Betty Tatters

Oregon

Northwest Callers Association of Portland have elected new officers. Those selected to head the group for the next 12 months are Ben Webber, President; Bob Stutevoss, Vice-President; Connie Ross, Secretary and Ben Wade as Treasurer.

New Jersey

Callers at The Hayloft in Asbury Park for the month of October will be Kerry Stutzman, October 5; Johnnie Roth, October 12; and Ken Anderson, October 26.

Scheduled for November 28 through December 1, the 1st Mid-Atlantic Festival will be held at the Dennis-Shelburne Hotels on the Boardwalk at Atlantic City. Take a look at this staff: Al Brundage, Bill Dann, Marshall Flippo, John Hendron, Lee Kopman and Ron Schneider on squares; the Easterdays, Highburgers and McGlynns will handle the rounds.

A one-day "Mini-Festival" will be sponsored by the Northern New Jersey Square Dance Association on December 1 at Caldwell, New Jersey. Skip Smith, Kerry Stutzman, Glenn Cooke and Don Hanhurst will call for square dancing; rounds will be cued by Bob and Jean Kellogg.

Ohio

A real wing ding of an affair was the 8th Annual Clam Bake sponsored by the Plaids and Calicos. It took place on September 22 at East Harbor State Park with Gene Webster calling. Clams, chicken and Lake Erie perch were on the menu.

—Bud Starkey

Arizona

Although a bit in the future, Old Pueblo Square Dance Association of Tucson has the program and staff all firmed up for the 27th Festival January 16-19. It will be held in the Association's Square and Round Dance Center and is a building fund project to help pay for this great new dancing facility. Callers at "the home of the dancing cactus" will be Chuck Bryant, Beryl Main and Bob Fisk. Irv and Betty Easterday will be in charge of round dancing.

Belgium

Shape Shuffling Squares of Mons is two years old and has 80 members. Mostly made up of personnel of Supreme Headquarters Allied Powers Europe, the club is one of the

largest in Europe. They hosted the European Spring Jamboree last April. Earlier this year Fred Keller of Lexington, North Carolina, called a special dance for the club. The Kellers, Fred and Margaret, lived for three and one-half months in Holland and called for and danced in a number of European countries while there.

Manitoba

The Square Dance Federation of Manitoba (Eastern Division) is sponsoring the 4th Manitoba Convention November 22 and 23 at the Marlborough Hotel in Winnipeg. This event is in conjunction with Winnipeg's Centennial celebrations. The Convention will be staffed by Manitoba square and round dance callers and teachers.

Florida

Continental Airlines' slogan is "We move our tails for you" – but a group of Florida square dancers outdid them on Continental Flight 226 from San Antonio on June 30. Cruising along at 41,000 feet and after three days and nights of dancing at the National Convention, a still eager crowd persuaded caller Bobby Andrews of Homestead to lead them through some right and left thrus and ladies chains. Qualifying for a special "High Flyers" badge were Lynn and Burdell Levitt, Harry and Helen Moore, Ed and Dorothy Grupar, the Lester Rubins, Bobby and Marianne Andrews and Nick and Eileen Nolte. Who has more fun than square dancers?



Dancers attending the Missouri State Federation Festival this month in Sedalia will be wearing this attractive badge.

Georgia

The state of Georgia was well represented at the 23rd National in San Antonio with nearly 200 in attendance. The group was fashionably dressed in their peach colored dresses with hand painted dogwood for trim. They are already making plans to send a larger delegation to Kansas City next June to "Allemande in Heartland."

In memory of the late Ruy Camp who passed away in 1969, his fellow callers held an annual square dance with the proceeds going to Our Lady of Perpetual Help Free Cancer of Atlanta. The first year $200.00 was donated; this year the sum had grown to $7,500.00. Well over 1,000 dancers and callers were in attendance. Next year's goal? A mere $10,000!

Radio Spots Available Again

A DEMAND FROM VARIOUS CLUBS, callers, and associations recently has prompted us to release additional copies of the special broadcast recording of radio spot announcements plugging square dancing. The 7" 45 rpm recording features, on one side, two 30-second and two one-minute spots that can be used as is by area radio stations. In each instance the spot starts out with a sample of toe-tapping contemporary hoedown music and the clear voice of an accomplished caller. Then, without the music, the recorded voice of the announcer briefly explains that this is the music of modern American Square Dancing. He goes on to say that it's not difficult to learn how and, at the end of the announcement says: ". . . and here is the phone number to call for square dance information . . ." At this point the local announcer can come in with a name and number to contact.

On the other side of the record are four bands of square dance music only. Two of the bands are 30 seconds in length and the other two are one minute each. These are available as background music for special announcements with the station announcer reading a script supplied to him by dancers in the area.

Originally provided without charge to area associations as a service of The Sets in Order American Society, the demand for these records has grown. As a result extra copies have been pressed and may be obtained for $2.00 each (postpaid) by writing to this publication, 462 N. Robertson Blvd., Los Angeles, Ca. 90048.

The Caller's Cue-Card System

MAINSTREAM BASICS FILE

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginnner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

ALLEMANDE THAR
BARGE THRU
BEND THE LINE
BOX THE FLEA
BOX THE GNAT
CAST OFF 3/4 ROUND
CENTERS IN
CIRCULATE
CLOVERLEAF
CROSSTRAIL
DIVE THRU
DIXIE STYLE
DOUBLE PASS THRU
EIGHT CHAIN THRU
FOLD
GRAND SQUARE & VARIATIONS
LADIES CHAINS
OCEAN WAVE
PASS THRU
RIGHT & LEFT THRU
RUN
SIDES/OUTSIDES DIVIDE
SLIDE THRU
SLIP THE CLUTCH
SPIN CHAIN THRU
SPIN THE TOP
SQUARE THRU
STAR
STAR PROMENADE
STAR THRU
SWING THRU
TRADE
TURN THRU
WHEEL & DEAL
WHEEL AROUND

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is $25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

October, 1974

DO YOU KNOW THE WAY to San Jose? Well, come along with us to the Golden State of California and we'll drop in on caller Bill Peters at one of his weekly clubs. We'll square up with some of Bill's club dancers and sample some of his calls. The following are favorites of Bill and his dancers. Although not necessarily original, they are an indication of what we might expect to dance on this visit.

(65)
Heads right and left thru
Cross trail
Separate go round one
Line up four
Square thru
Centers square thru three quarters
Centers in
Cast off three quarters
Square thru
Centers square thru three quarters
Centers in
Cast off three quarters
Half square thru
Centers half square thru
Four boys run to the right
Allemande left

(75)
Heads right and left thru
Four ladies chain
Heads take a full turn face out
Separate
Go round one
Line up four
Pass thru
Wheel and deal
Girls swing thru
Turn thru
Boys courtesy turn your girl
Rollaway
Pass thru
Tag the line
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Outsides crowd in
Line up four
Pass thru
Wheel and deal
Girls swing thru
Turn thru
Left turn thru with the boys
Girls turn thru
Boys trade
Allemande left

(65)
Heads square thru
Squeeze in
Cast off three quarters
Centers pass thru
Centers in
Cast off three quarters
Just the ends star thru
Square thru
Squeeze in
Cast off three quarters
Centers pass thru
Centers in
Cast off three quarters
Ends star thru
Allemande left

(72)
One and three square thru
Right and left thru
Dive thru
Substitute
Pass thru
Spin chain thru
Girls circulate twice
Boys run
Wheel and deal
Dive thru
Star thru
Right and left thru with full turn
Promenade left three quarters
Other two right and left thru
With a full turn around
Allemande left

(62)
Head ladies chain right
Heads square thru three quarters
Separate go round one
Line up four
Just the centers box the gnat
Everybody right and left thru
Pass thru
Wheel and deal
Centers square thru
Separate go round one
Line up four
Just the centers box the gnat
Everybody square thru
Trade by
Allemande left

Heads right and left thru
Square thru
On the third hand curlique
Boys run
Right and left thru
Square thru
On the third hand curlique
Scoot back
Boys run
Right and left thru
Square thru
On the third hand curlique
Single file circulate once
Boys run
Eight chain three
Allemande left



BILL

PETERS

Although based in Northern California, Bill enjoys considerable popularity in many other parts of the country and Canada. He tours frequently throughout the Pacific Northwest and has served as featured caller at many festivals, council dances, etc. This fall he toured the East Coast fulfilling a number of calling dates. Bill's first recording was on the Longhorn label in 1963. He not only wrote the dance, but the tune as well. At the present time he is recording on the Kalox label. A well known square dance leader and teacher, Bill is considered by many to be a recognized expert in the field of caller training. He has served frequently as an instructor/teacher at callers' institutes, association seminars and workshops, and is on staff at Cal Golden's Callers' College. He is the author of a most comprehensive training textbook for callers entitled "The Other Side of the Mike" and is the publisher of "Choreo Breakdown," a callers' note service. Bill, Betty, and their two children make their home in San Jose, California, where Bill calls regularly for two weekly clubs, several workshops and an annual class for beginners as well.

(71)
Four ladies chain three quarters
Just the heads rollaway
Star thru
Do sa do to ocean wave
Boys circulate once
Girls circulate once
All eight circulate once
Swing thru
Boys run
Wheel and deal
Right and left thru
Star thru
Two ladies chain
Send her back dixie style ocean wave
Girls circulate once
Boys circulate once
All eight circulate once and a half
Allemande left

(75)
Heads pass thru
Separate go round one
Line up four
Pass thru
Tag the line in
Centers right and left thru
Square thru
Ends star thru
Swing thru double
Girls trade
Girls run
Tag the line in
Pass thru
Wheel and deal
Inside two look behind you
Allemande left

Heads half square thru
Swing thru
Boys run
Bend the line
Right and left thru and one quarter more
Couples circulate
Wheel and deal
Sweep one quarter
Pass thru
Bend the line
Pass thru
Bend the line
Pass thru
Bend the line
Bend the line
Pass thru
Wheel and deal
Centers pass thru
Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

Here are three from Bob McCarron, Stoughton, Massachusetts using dixie style to an ocean wave.

(71)
Heads square thru, star thru
Right and left thru
Ladies lead dixie style to ocean wave
All eight circulate
Boys trade, allemande left

(71)
Heads lead right, circle to lines
Right and left thru
Ladies lead dixie style to ocean wave
Girls circulate, boys trade
Allemande left

Heads square thru
Swing star thru
California twirl
Right and left thru
Ladies lead dixie style to ocean wave
Boys run left, boys circulate
Boys run left, girls circulate
Allemande left

HAPPY DANCING

By Bailey Campbell, Plano, Texas

Four ladies chain three quarters
Sides right and left thru
Heads square thru four hands
Swing thru
Boys trade
Boys run and
Bend the line
Square thru three quarters
Bend the line
Right and left thru
All roll half sashay
Center four right and left thru
Ends pass thru
Ends trade
Lines of four pass thru and
U turn back
Right and left thru
Slide thru and
Square thru three quarters
Allemande left

THESE TWO ARE DIFFERENT

By Gene Pearson, Groves, Texas

(70)
Heads spin the top, turn thru
Circle four to a line
Star thru, spin chain thru
Girls circulate, boys run
Bend the line, spin the top
Spin chain thru, boys run
Wheel and deal, left allemande

(70)
Heads star thru, pass thru
U turn back, star thru
Crawdad substitute
Left allemande

FLUTTER FLUTTER FLUTTER

By Dewey L. Glass, Montgomery, Alabama

Heads right and left thru
Flutter wheel and sweep one quarter
Right and left thru
Pass thru, right and left thru
Flutter wheel and sweep one quarter
Right and left thru
Flutter wheel and sweep one quarter
Dive thru then
Square thru three quarters
Left allemande

STRI-VEN

By Wes Wessinger, San Diego, California

Heads square thru
Do sa do, curlique
Scoot back, boys run
Right and left thru
Slide thru and
Allemande left

SINGING CALL

ANY OLD WIND THAT BLOWS

By Nate Bliss, Rialto, California

Record: Blue Star #1984, Flip Instrumental with Nate Bliss

OPENER, MIDDLE BREAK, ENDING
Circle left lord she's restless
Like cotton candy clouds that sail the day
Slow and free left allemande the corner
Come home a do sa do you bow real low
Then weave the ring
She's a butterfly in mid July
That just can't wait to do a do sa do
Left allemande promenade this lady home
Cause heaven knows she'll go sailing off
On any old wind that blows
FIGURE (Easy):
Head four you square thru
All the way to corner girl you go
Do sa do go right and left thru
Turn that lady rollaway then box the gnat
Make a right hand star
Go once around that ring
The girls turn back you're gonna swing
And promenade cause heaven knows
She needs no rhyme or reason when she goes
She'll just go sailing off
On any old wind that blows
FIGURE (Intermediate):
Side four you square thru
All the way to the corner circulate
Scoot back and then
Why don't the boys fold
Two ladies chain across that set
And send them back dixie style
And make the wave slip the clutch
Left allemande you're gonna'
Swing a brand new lady
Promenade cause heaven knows
She needs no rhyme or reason when she goes
She'll just go sailing off
On any old wind that blows
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

BIG BAD BILL — Blue Star 1986
Choreographers: Clancy and Betty Mueller
Comment: An easy two-step to lively and light music. The dance is cued on one side.

INTRODUCTION

1-8 DIAGONAL FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** WALL, —, **Touch, —; Side, Close, Side, —; Side, Close, Side to** SEMI-CLOSED **face** LOD, —; **Back, Close, Fwd, —; Run Fwd, 2, 3, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end in** CLOSED **M face** WALL; **Side, Behind, Side, Thru; Walk Fwd, —, Pickup to** CLOSED **M facing** LOD, —;

5-8 **Walk Fwd, —, 2/Check to** BANJO **M face** LOD **&** COH, —; **Xib, Side, Fwd, Lock; Fwd, —, Turn face** WALL **in** LOOSE-CLOSED, —; **Side, Behind, Side, Front to** BUTTERFLY;

PART B

9-12 **Face to Face Two-Step; Back to Back Two-Step end in** LOOSE-CLOSED **M face** WALL; **Side, Behind, Side, Front; Side, Behind, Side, Front;**

13-16 **Turn Two-Step; Turn Two-Step; Pivot, —, 2, —; 3, —, 4 M face** WALL, —;

SEQUENCE: A — B — meas 5-8 of Intro — A — B — meas 5-8 of Intro — B plus Ending.

Ending:

1 **(Twirl) Fwd, 2, Apart, Point.**

SWEET JALYNN — Blue Star 1985
Choreographers: Russ and Wilma Collier
Comment: An interesting two-step with adequate music. One side of the record has cues.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, —, **Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to** SIDECAR **M facing** RLOD, —; **Side, Close, Cross to** BANJO **M facing** LOD, —;

5-8 **Wheel, 2, 3, —; On Arnd, 2, 3 M facing** LOD, —; **Fwd, Close, Back, —; Back, Close, Fwd end M facing** WALL, —;

PART B

9-12 **Backaway, 2, 3, Touch; Together, 2, 3, Touch; Side, Close, Cross end facing** RLOD **in** LEFT-OPEN, —; **Side, Close, Cross M face** WALL **in** BUTTERFLY, —;

13-16 **Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Close, Side, Close; Side, —, Thru to** SEMI-CLOSED **facing** LOD, —;

PART C

17-20 **Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end in** CLOSED **M facing** WALL, —;

21-24 **Side, Close, Fwd, —; Side, Close, Thru, —; Pivot, —, 2 to face** LOD **in** SEMI-CLOSED, —; **(Twirl) Fwd, —, 2, —;**

SEQUENCE: A — B — C — A — B — C — A plus Ending.

Ending:

1-4 BUTTERFLY **M facing** WALL **(Twirl) Side, Behind, Side, Touch; (Reverse Twirl Side, Behind, Side, Touch; Side, Close, Side, Close; Apart, —, Point, —;**

GOODNIGHT SWEET LOVE — Grenn 19194
Choreographers: Alvin and Mildred Boutillier
Comment: An interesting easy two-step with good music and big band sound.

INTRODUCTION

PART A

1-4 OPEN-FACING **Wait; Wait; Apart Two-Step; Together Two-Step end in** SEMI-CLOSED **facing** LOD;

PART A

1-4 **Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2, —; Fwd, 2, ½ R Turn to** REVERSE SEMI-CLOSED **facing** RLOD, **Point; R Face Spot Turn end facing** LOD **in** SEMI-CLOSED;

5-8 Repeat action meas 1-4 except to end in BUTTERFLY M facing WALL:

9-12 **Face to Face Two-Step; Back to Back Two-Step end** MODIFIED BUTTERFLY **M facing** WALL **&** LOD; **Back, Cut, Back, —; Back, Face** WALL, **Thru to** BUTTERFLY, —;

13-16 Repeat action meas 9-12 except to end in SEMI-CLOSED facing LOD:

PART B

17-20 **Run Fwd, 2, 3, —; Pickup to** CLOSED, **2, 3, —; Gaucho Turn, 2, 3, 4 end M facing** WALL; **Side, Touch, Side, Touch to** SEMI-CLOSED **facing** LOD:

21-24 Repeat action meas 17-20 except to end CLOSED M facing WALL:

25-28 **Side, Close, Fwd, —; Side, Close, Thru to** HALF-OPEN **facing** LOD, —; **L Wheel, 2, 3, —; 4, 5, 6 end in** CLOSED **M facing** WALL, —;

29-32 **Turn Two-Step; Turn Two-Step M face** WALL; **Pivot, —, 2 to face** LOD **in** SEMI-CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **Fwd, 2, ½ R Turn to** REVERSE SEMI-CLOSED **facing** RLOD, **Point; (Reverse Twirl) Fwd, 2, Turn face** WALL **in** BUTTERFLY, —; **Side, Close, Side, Close; Apart, —, Point, —.**

CARESS — Grenn 14194
Choreographers: Bill and Norma Roberts
Comment: A challenge rhumba with good latin music.

INTRODUCTION

1-4 CLOSED **M face** WALL **Wait; Wait; Side, Close, Side, Touch; Side, Touch, Side, Close;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, ¼ L Turn to face** LOD **in** OPEN, —; **Fwd, 2, 3, Fan end face**

WALL in BUTTERFLY;
5-8 **Thru, Side, Behind, Fan end in** LEFT-OPEN **facing** RLOD; **Rock Back, Recov, Fwd, —; Rock, ½ R Turn, Recov face** LOD **in** OPEN, **Fwd, —; (Wrap) Fwd, 2, 3, —;**
9-12 **(Fwd, Cross) Fwd, —, Fwd, —; ¼ L Turn face** COH, **Side to** BANJO, **Check, —; Recov, —, Turn face** WALL, **Side; Check, —, Recov to** CLOSED, **—;**
13-16 **Rock, Recov, Cross, —; Recov, Side, Cross, —; Side, Close, Side, Point; Behind, Side, Thru to** SEMI-CLOSED **face** LOD, **Touch;**

PART B

1-4 **Fwd, 2, 3, —; Fwd, 2, 3, —; Fwd, —, ¼ R Turn to face** WALL **in** CLOSED, **Point Swd; Thru, Side, Hook, —;**
5-8 **Pickup to** CLOSED **M face** LOD, **—, Side, Close; Rock Swd, Recov, Cross, —; Recov face** LOD **in** CLOSED, **—, L Turn to face** COH **in** SEMI-CLOSED, **Flick; Swivel/Point, —, Draw, Close end in** SIDECAR **M facing** DIAGONAL LOD **and** WALL;
9-12 **Wheel, 2, 3, —; 4, 5, 6 end M facing** RLOD **and** WALL, **—; (Under) On Arnd, 2, 3, —; (Spin) Fwd, 2, 3 end in** LEFT-OPEN **facing** LOD, **—;**
13-16 **Rock Fwd, Recov Turn In to face** RLOD **in** OPEN, **Fwd, —; Fwd, 2, 3, —; Rock Apart, Recov, Change Sides, —; Side, Close, Side, Sway in** LEFT-OPEN;
17-20 **Side, Close, Fwd, Kick; Cut, Back, Cut, Flick; Rock Fwd, Recov, L Turn to face** WALL **in** CLOSED, **—; Rock Swd, Recov, Pickup to face** LOD **in** CLOSED, **Touch;**
21-24 **L Turn to face** DIAGONAL LOD **and** COH, **—, Rock Swd, Recov; R Turn to face** DIAGONAL WALL **and** LOD, **—, Rock Swd, Recov; Turn to** SIDECAR/ **Check, —, Recov, Side end in** BANJO **M face** LOD; **Fwd, —, Swd to face** WALL **in** CLOSED, **Close;**

SEQUENCE: A — A — B — A — B plus Ending.
Ending:
1-4 **Side, Point, Behind, Side; Thru to** SEMI-CLOSED **facing** LOD, **—, Turn face** WALL **in** CLOSED/**Side, Close; Fwd to** SEMI-CLOSED, **—, Turn to face** WALL **in** CLOSED, **—; Side, Close, Corte, —;**

SUMMERTIME IN VENICE — Hi-Hat 926
Choreographers: Joe and Glad Tridico
Comment: Busy two-step, cha cha routine eight measures repeat. Good music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Apart, Point, Together, Touch to** BUTTERFLY **M facing** WALL; **Side, Close, Side, Touch; Side, Close, Turn to** VARSOUVIANNA, **Touch facing** LOD;

DANCE

1-4 **Fwd, 2, Change Sides/2 to** LEFT VARSOUVIANNA, **3; Fwd, 2, Wind/2, 3 with both arms crossed R over L M facing** WALL; **Balance L, 2/3, Balance R, 2/3; (Unwind end in OPEN facing LOD) Side, Behind, Side, Thru to face** LOD;
5-8 **Fwd, 2, 3, Swing; Change Sides, 2, 3 to face** RLOD **in** OPEN **M on outside, Touch; Fwd, 2, 3, Swing; Change Sides, 2, 3 to face** LOD **in** SEMI-CLOSED, **Touch;**
9-12 **Fwd, Sweep, Step/Close, Step; Fwd, Sweep, Step/Close, Step; Fwd, Tap, Back/Cut, Back; Rock Back, Recov, Fwd, 2;**
13-16 **Fwd, Tap, Back/Cut, Back; Rock Back, Recov, Fwd, ¼ R Turn M facing** WALL **in** CLOSED; **Turn Two-Step/Turn Two-Step end M facing** WALL; **(Twirl end in VARSOUVIANNA facing LOD) Side, Behind, Side, Thru;**
17-20 Repeat action meas 1-4:
21-24 Repeat action meas 5-8 except end facing WALL and partner no hands joined:
25-28 **Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha; (Chase) Fwd/Turn, Recov, Fwd/Cha, Cha; (Fwd/Turn, Recov, Fwd/Cha, Cha) Chase end M facing** WALL **R hands joined;**
29-32 **Apart, Recov, Back/2, 3; (Back, Recov, Cross to LEFT VARSOUVIANNA facing WALL/2, 3;) Back, Recov, Side/Close, Side facing** WALL; **Rock Back, Recov, Side/Close, Side to** BUTTERFLY **M facing** WALL; **Rock Side, ¼ L Turn to** VARSOUVIANNA **facing LOD, In Place/Cha, Cha;**

SEQUENCE: Dance goes thru twice. Second time thru on measure 32 Rock Side, Turn ¼ L to face LOD in SEMI-CLOSED, Fwd/Cha, Cha;
Ending:
1-2 **(Twirl) Fwd, ¼ R Turn face** WALL **in** BUTTERFLY, **Side, Close; Apart, —, Point, —.**

GLAD RAG DOLL — Hi-Hat 926
Choreographers: Vernon and Jean
Comment: Active but not difficult two-step with eight measures repeating. The music is good ragtime.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** BUTTERFLY **M facing** WALL, **—, Touch, —;**

PART A

1-4 **Face to Face Two-Step; Bk to Bk Two-Step end in** OPEN **facing** LOD; **Fwd, Close, Back to** BUTTERFLY **M face** WALL, **—; Side, Close, Check to** CLOSED, **—;**
5-8 **Turn Two-Step; Turn Two-Step end in** SEMI-CLOSED **facing** LOD; **(Twirl) Side, —, Behind, —;** SEMI-CLOSED **Walk Fwd, —, 2 to** BUTTERFLY **M facing** WALL, **—;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:

PART B

17-20 **Side, Touch, Side, Touch; Apart, Close, Together, —; Side, Touch, Side, Touch; Apart, Close, Turn to face** LOD **in** SEMI-CLOSED, **—;**

21-24 **Fwd Two-Step; Fwd Two-Step end Lead hands joined M facing** WALL; **Side, —, Behind, —; Side, —, Thru to** OPEN **facing** LOD, **—;**
25-28 **Circle Away Two-Step end facing** RLOD; **Fwd Two-Step end in** LEFT-OPEN; **Fwd, Close, Back, —; Back, Side, Thru to** CLOSED **M facing** WALL, **—;**
29-32 **Side, Behind, Side, Thru; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step blend to** BUTTERFLY **M facing** WALL;
SEQUENCE: A — B — A — B — first fifteen measures of A then Side, Close, Apart/ Point, —.

TAGGING EACH OTHER

By John Ward, Alton, Kansas

Heads right and left thru
Pass thru, partner tag
Pass thru, partner tag
Bend the line, star thru
Pass thru, partner tag
Bend the line, star thru
Left allemande

FREE WHEELING

By H. Orlo Hoadley, Rochester, New York

Heads pass thru
Separate around one
Fours go up and back
Pass thru, wheel and deal
Pass thru, do sa do
Balance, centers run
Wheel and deal, wheel thru
Tag the line left
Wheel and deal, pass thru
Right and left grand
Partner promenade
Heads wheel around
Pass thru, wheel and deal
To a dixie style, balance
Centers run, wheel and deal
Left wheel thru
Tag the line right
Wheel and deal
Right and left grand

CONTRA CORNER

YUCCA JIG

By Don Armstrong

Formation: 1-3-5 etc. couples active and crossed over.
Record: Any well phrased jig.
Intro — — — —, With the couple below left hand star
1-8 — — — —, Same four star right
9-16 — — — —, Active couples down the center
17-24 — — — —, Below two then up the outside
25-32 — — — —, Actives do sa do in the middle
33-40 — — — —, With the one below swing —
41-48 — — — —, Put her on right and half promenade
49-56 — — — —, With the music right and left thru*
*Caller indicates CROSS OVER every second And alternate sequence through the dance.

This dance was sent to us by Rod Bertlshofer, Foster City, California.

Heads square thru four hands
Star thru, pass thru
Round off, double pass thru
Peel off, pass thru
Round off, double pass thru
Peel off, star thru
Dive thru, square thru three hands
Left allemande

KO-REC

By Jim Davis, Kent, Washington

Heads curlique, walk and dodge
Partner trade, swing thru
Box the gnat
Right and left thru
Pass thru, curlique the outside two
Boys run, partner trade
Roll away half sashay
Allemande left

BE WISE GO CLOCKWISE (61)

By John Ward, Alton, Kansas

The heads cross trail thru
Go around one, make a line of four
Pass thru, bend the line
Pass thru, turn one quarter right
Spot circulate two places
Turn one quarter right star thru
Trade by, left allemande

SINGING CALL*

I WON'T LAST A DAY WITHOUT YOU

By Shelby Dawson, Claremont, California

Record: Windsor #5045, Flip Instrumental with Shelby Dawson
OPENER, MIDDLE BREAK, ENDING
Four ladies chain
Go straight across that ring and
Then you circle left go walkin' around
Left allemande that corner
Do a curlique your own
Swing thru I say boys run right
Left allemande men star right
Left allemande come back and promenade
When there's no getting over
That rainbow tonight well
I won't last a day without you
FIGURE:
Heads promenade halfway round and then
Sides square thru four hands around you go
Swing thru and the boys run right
Couples circulate go one time
You're gonna' wheel and deal
Dive thru square thru three quarters
'Round you know swing the corner
Go left allemande promenade
I can take all the madness
The world has to give but
I won't last a day without you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROLLAWAY NUMBER TWO (47)

By Heiner Fischle, Hannover, West Germany

Head ladies chain and
Rollaway with a half sashay
Star thru, do sa do outside two
Circle to a line of four
Right and left thru and
Rollaway with a half sashay
Those who can
Right and left thru and
Rollaway with a half sashay
Everybody star thru
First couple goes left, next right
Right and left thru and
Rollaway with a half sashay
Those who can
Right and left thru and
Rollaway with a half sashay
Everybody star thru
First couple goes left, next right
Right and left thru and
Rollaway with a half sashay
Star thru, frontier whirl
Dive thru, pass thru
Square thru three hands
Left allemande

CENTERS CROSS RUN (65)

By Bruce Welsh, New Orleans, Louisiana

Four ladies chain
Heads half square thru
Split two go around one
Make a line, pass thru
Centers cross run
Cast off three quarters
Ends cross fold
Centers cross trail
Left allemande

Try these three by Ed Fraidenburg, Midland, Michigan

Heads pass thru and cloverleaf
Double pass thru, peel off
Pass thru, wheel and deal
Men pass thru, swing thru
Ends cross fold, step thru
Scoot back, girls trade
Right and left thru
Square thru four hands
Trade by, left allemande

Heads square thru, curlique
Girls fold, double pass thru
Peel off, pass thru
Men fold, curlique
Men trade, men run
Wheel and deal
Left allemande

All four couples curlique
Alamo and balance
Swing thru, men run right
Wheel and deal
Left allemande

KEEP IN TOUCH

By Cliff Long, Mars Hill, Maine

Heads flutter wheel and
Sweep one quarter, swing thru
Turn thru and
Circle up four with outside two
Heads break to lines of four
Pass thru, partner tag
Trade by, turn thru
Trade by and star thru
California twirl
Right and left thru
Curlique, girls run right
Turn thru look for the corner
Allemande left

LONELY NUMBER THREE

By Gary Diehl, McKeesport, Pennsylvania

Side ladies chain
Couples one and four right and left thru
Same two flutter wheel
Square your sets and
Number one couple only
Lead right and circle to a line
Line of four forward and back
Number one gent only walk straight ahead
Around one girl to a line of three
Two lines of three forward and back
Do sa do to an ocean wave
Swing thru, step thru
U turn back, star thru
Center four pass thru
Left allemande

SINGING CALL

HONEYMOON FEELING

By Glenn Walters, Greenville, South Carolina

Record: Thunderbird #105, Flip Instrumental with Glenn Walters

OPENER, MIDDLE BREAK, ENDING
Circle left I still get
That honeymoon feeling
After all these years my heart goes reeling
Left allemande that corner you curlique
Boys run right allemande left and
Weave that ring I can still hear
Those wedding bells ringing
You do sa do and promenade go reeling
Everytime we love I get that old feeling
That honeymoon feeling again
FIGURE:
One and three square thru four hands you go
Get to the corner lady
Gonna do a little do sa do
Star thru and flutter wheel
Turn it round and go sweep one quarter
Then do a right and left thru you know
Dive thru and square thru
Three quarters round the room
Swing that corner lady and
Promenade with your groom everytime we love
I get that old feeling
That honeymoon feeling again
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SQUARE THRU THREE QUARTERS

By SMS Gene McCullough, Oxon Hill, Maryland

Sides lead to right and star thru
Square thru three quarters then
Bend the line, flutter wheel
Slide thru, pass thru
Trade by, star thru
Square thru three quarters
Bend the line
Dixie chain lady go left
Gents go right to a
Left allemande

IT'S A WINDY DAY

By Darrell Hedgecock, San Jose, California

Ladies star left three quarters
Star promenade that man
Ladies back out, gents swing in
Star promenade the other way back
Release that star
Couples promenade (same track)
Couples backtrack, heads wheel around
Pass thru, California twirl
Two ladies chain, lines pass thru
California twirl, ends star thru
Centers box the gnat, hang on
Right and left thru
Same ladies chain across
Heads box the gnat, cross trail thru
Separate around just two
Lines of four pass thru
Ends turn in, pass thru
Half square thru, bend the line
Cross trail thru
Left allemande

Here are three by Bill Armstrong, Los Angeles, California

(45)
Heads square thru
Right and left thru, dive thru
Everybody face your partner
Just the ends box the gnat
Everybody right and left thru
Do a full square thru
Make the last hand a left allemande

(62)
Sides swing thru, men run
Wheel and deal, swing thru
Men run, partner trade
Couples trade, wheel and deal
Square thru, swing thru
Men run, wheel and deal
Swing thru, men run
Partner trade, couples trade
Wheel and deal, star thru
Half sashay, star thru
California twirl
Left allemande

(59)
Heads star thru, swing thru
Girls trade, sides face
Everybody grand right and left

IT'S A BREAK (67)

By Vic Harris, Langley, B.C., Canada

Promenade
One and three wheel around
Swing thru, box the gnat
Right and left thru
Star thru, dive thru
Pass thru, swing thru
Boys trade, box the gnat
Right and left thru
Dive thru, pass thru
Swing thru, star thru
Frontier whirl, slide thru
Pass thru, left allemande

These two will make you think. They are from Patrick Gale, Phoenix, Arizona

Heads lead right
Circle to a line
Pass thru, cast off half
Flutter wheel and
Sweep one quarter
Square thru three hands
Allemande left

Heads square thru four hands
Right and left thru
Star thru and flutter wheel
Sweep one quarter
Sweep one quarter more
Sweep one quarter more
Allemande left

SINGING CALL*

WHEN MY BLUE MOON TURNS TO GOLD

By Mike Sikorsky, Sepulveda, California

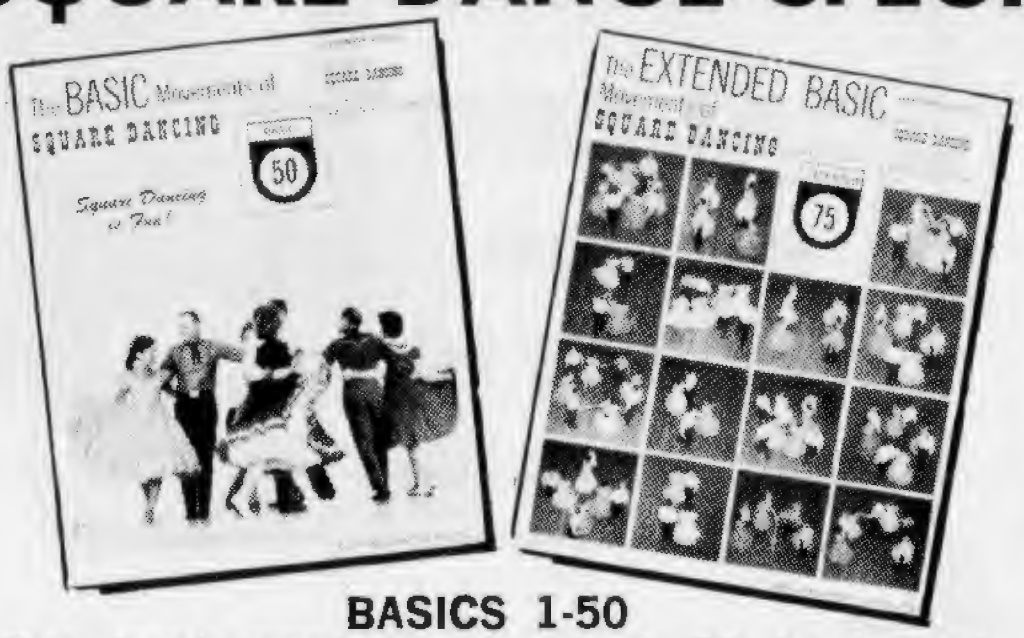
Record: Bogan #1258, Flip Instrumental with Mike Sikorsky

OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the ring
Rollaway and circle left I sing
Four ladies rollaway
Circle left while you're that way
Left allemande and
Weave around the ring now
When my blue moon turns to gold again
Do sa do and promenade my friend
Now her heart will never seem so cold
When once again
My blue moon turns to gold

FIGURE:
Heads promenade three quarters round
Sides right and left thru and turn 'em now
You pass thru swing thru and
Then the boys run right again
You bend the line and
Do the right and left thru slide thru
Pass thru the corner swing
Left allemande new corner promenade the ring
Now her heart will never seem so cold
When once again
My blue moon turns to gold

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

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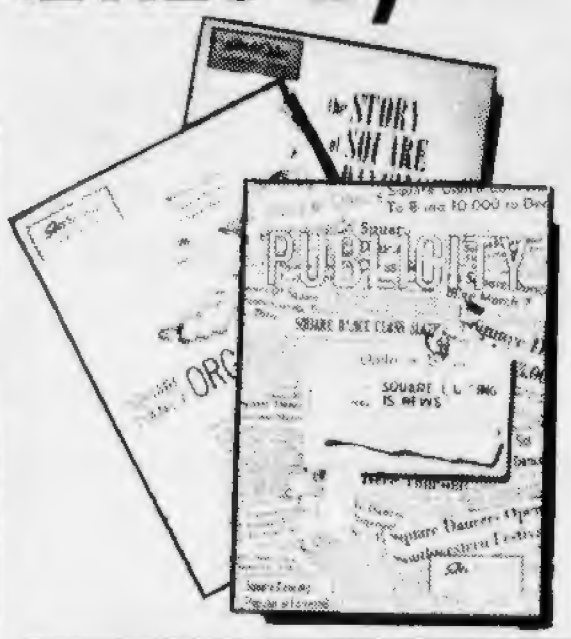
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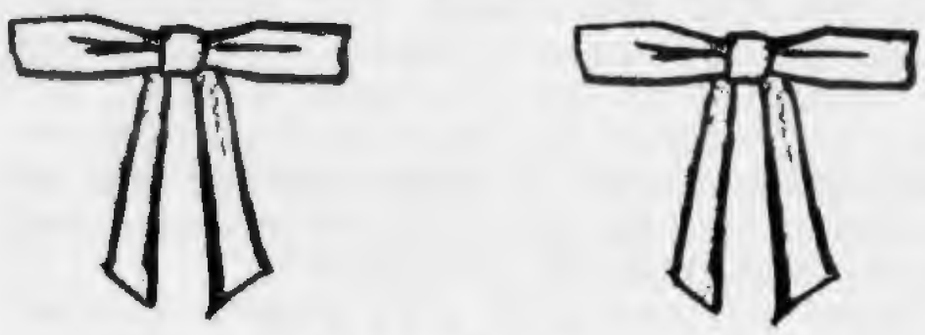
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CALLER of the MONTH



Willie Harlan — Vinita, Oklahoma

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Inspired by some of the greats in the field of calling to whom he was exposed at that time, Willie's ambition was to become a caller for his own amusement and to be able to associate with the fine people in the square dance activity.

Since that time Willie has been calling about four times each week for square dance clubs in the Tulsa and Northeast area of Oklahoma, where he has continued to work with enthusiastic people in attempting to extend square dancing for their benefit. Most recent developments are the Landmark Square Dance Club and the Single Stars exhibition group which recently appeared at the Nationals in Salt Lake City and San Antonio.

Jetta and Willie have attended all of the National Conventions except the first two.

Willie says, "The first two were ready for us but I was not ready to make such an appearance."

The Northeast Oklahoma Square Dance Association holds a large festival each year and it has been Willie's pleasure to appear as a caller on this program continuously for 27 years, a record of which he and Jetta are understandably proud. Willie has traveled throughout the nation as a professional caller during the past 27 years and the experiences have all been enjoyable, thanks to the people he has had the privilege of associating with.

(LETTERS, *continued from page 3)*

board and more time on the dance floor. If some of the new fangled movements are tried on them, as dancers, I believe they will see my point that square dancing is gradually becoming "square drilling." And drilling ain't much fun.

Bill Beeson
Hardy, Arkansas

Dear Editor:

As I was thumbing through one of our recent copies of SQUARE DANCING I noticed Christmas gift exchange ideas. Until four years ago our club exchanged gifts in the same grab bag type of exchange. One of our members who was chairman of the annual Christmas Party got the near perfect idea on how to make Christmas a more meaningful time for our club. As you know, there is always a drive at this time of the year for good and useful toys for the "Toys for Tots" program. For the past four years our admittance for our Christmas party has been a good used or a new toy. We also accept small toys such as match box cars. These are used to decorate our tree and then given to the organization to be used as

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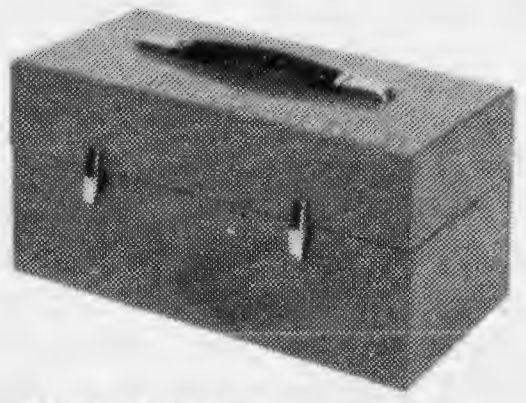
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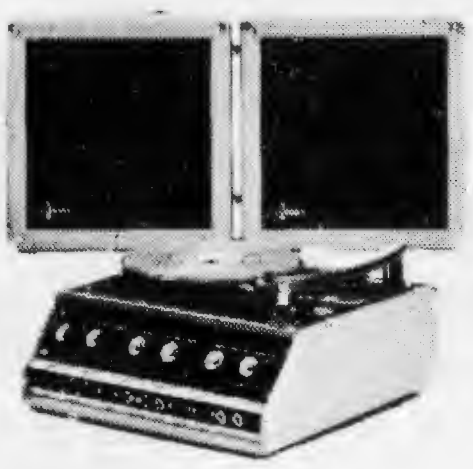
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Almeda Fiester
Endicott, New York

Dear Editor:

When, if ever, could we be able to get a list of singing calls indexed according to the movements in them? Like perhaps ones containing tea cup chain, grand spin, chain thru, etc.

Mrs. Willard Judy
Washington C.H., Ohio

A great idea, but also quite a task to go back through past singing calls to determine the basics involved. We have started indexing the most "advanced" basic in all new singing calls. We'll only be rating those that fall in the 1-75 category, but this seems to cover a great number. It doesn't, however, categorize such movements as you mentioned. This appears to be a special task that some kind soul some day will tackle for us, which we, in turn, can print in the magazine. — Editor

Dear Editor:

I am trying to obtain the address of some very nice people whose names are Earl and Helen Barlow and Heinz and Margaret Lietz. These fine square dancers were our guests for a short few hours at the European Fall Roundup last September (1973) in Heidelberg, Germany, and lost a pair of cuff links in our house, which we would like to return.

Raymond Phelps
1312 N. Main Street
Nevada, Missouri 64772

Dear Editor:

As far as I can discover, square dancing is the only "recreation" in which the rules are

changed continually, before the participants have time to develop the skills that will insure relaxed enjoyment of the activity. It seems to me it is high time we got back to fundamentals and promoted dancing for the enjoyment of the dancers rather than for the ego-gratification of the caller.

Clarence Metcalf
Spotsylvania, Virginia

Dear Editor:

The flood of new calls, and the grossly erroneous impression that knowing many moves makes Mac a magnificent dancer, is the fault – and it IS a fault – of the callers. The primary fault lies with the big-name callers. They are *good;* that's how they got to be big-name. But almost 100% of the time they bring along a new move to leave as a calling card. And, of course, the local callers get the notion not just to learn, but to invent. It takes brains – or luck? – to invent a new move like star thru or curlique, but with application almost anyone can come up with a smooth combination like swing thru. And it doesn't even take much application to bring forth a spin chain the gears. . . . Question for callers: If there isn't time to call it directionally, is there really time to dance it smoothly? Culpability is shared by the caller services who provide cards, tapes, notes on how to use all the latest moves. They are a godsend to the beginning caller and a blessed crutch to the unimaginative, lazy and/or busy caller, but they obviously have a vested interest in the introduction of new moves. High level dancing is smooth, correct, being where you belong, facing as you should be, at the moment you should be. Challenge dancing is performing the known moves in new and challenging situations. If a

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caller can lead me smoothly and happily into a situation where he can call a right and left grand and I don't know how to do it for a moment he is great and I love it. But if he calls flip your wig and the floor collapses, or if most tips include a walkthru, is that dancing? Challenge or high level, it is not. Standardization marked the post-World War II expansion of square dancing. Maybe modern western square dancing has had its day but I loved it and I'll miss it when it's gone.

C. J. Briscoe, New York, New York

Dear Editor:

A nationally known caller once taught "Swap Around" a few years ago in our area in the manner that Mr. Hoeckstra recommended in the July issue (SQUARE DANCING). Shortly thereafter he retracted his "teach" and suggested that we go back to the original definition for convention and smoothness (person on the left making a right face roll). One of the combinations in common use is "swap around, partner trade." Try this by both methods and see which is



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Jerry Carmen
Spencerport, New York

Thanks for your thoughts on swap around. Your suggestion on using a different name has already been done. (See page 18 of SQUARE DANCING, September, 1974.) — Editor

Dear Editor:

Having been in this square dance business since 1948 and one who saves just everything, I find myself with quite a collection of old "78s" . . . Among your subscribers there could be someone who collects old records and who would be glad to have them . . . packaging expense and postage is all I need! I would just be happy to see them in good hands.

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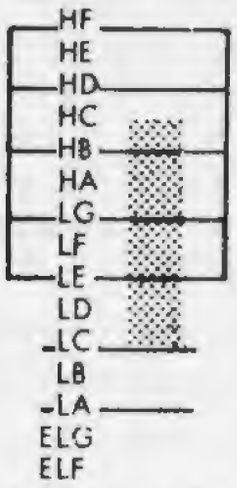


SINGING CALLS

WHEN YOU WORE A TULIP — Scope 579
Key: F Tempo: 128 Range: HB Flat
Caller: Ted Wegener LC
Synopsis: (Break) Allemande left — turn partner right — men star left — swing partner — four ladies promenade inside — turn thru — allemande left — grand right and left — promenade (Alternate Break) Head two gents and corner move up and back — right to opposite box the gnat — right and left thru — back out — make a ring circle left — those who can left allemande — rest rollaway — right and left grand — promenade (Figure) Heads square thru four hands — corner lady curlique walk and dodge — partner trade — two ladies chain — go up and back — slide thru — allemande corner — do sa do own — swing corner — promenade.
Comment: A familiar sing along tune with a good bouncy accompaniment from Piano,

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

Banjo, Guitar and Bass. Well timed contemporary pattern. Rating: ☆☆+

I WON'T LAST A DAY WITHOUT YOU — Windsor 5045
Key: F Tempo: 128 Range: HC
Caller: Shelby Dawson LF
Synopsis: Complete call printed in Workshop.
Comment: A little different singing tune with a soft touch that may take a little effort to work up but could be interesting. A well timed easy action pattern. Could be a relaxer. Rating: ☆☆☆

IF LOVING YOU IS WRONG — Mustang 163
Key: C Minor Tempo: 132 Range: HE Flat
Caller: Chuck Bryant LC
Synopsis: (Break) Circle left — left allemande corner — do sa do own men star left — turn thru with partner — left allemande — do sa do — promenade (Figure) Heads promenade halfway — down middle with right and left thru — flutter wheel full around — curlique — walk and dodge — left allemande — do sa do own — swing corner — promenade.
Comment: An interesting tune with a lot of minor chords and sounds. The action pattern moves right along and will keep the dancers on the go. Rating: ☆☆+

SQUARE DANCE BLUES — MacGregor 2150
Key: B Tempo: 134 Range: HC Sharp
Caller: Fred Drouant LB
Synopsis: (Break) Join hands circle left — walk around corner — see saw own — men star right — left allemande — weave ring — meet own turn thru — left allemande — promenade home — swing (Figure Heads) Four

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Riding My Thumb	Red Boot 156
Turn On Your Light And Let It Shine	Blue Star 1980
Swanee	Jay-Bar-Kay 151
Matamoras	Red Boot 158
Ramblin' Man	Wagon Wheel 704

ROUND DANCES

Be My Honeycomb	Hi-Hat 924
Anniversary Cha Cha	Hi-Hat 925
Caress	Grenn 14194
Affair To Remember	Grenn 14196
Summertime In Venice	Hi-Hat 926

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More Dealers Follow

ladies chain — one and three promenade halfway — lead right circle — make a line — up to middle and back — star thru — eight chain three — swing corner — promenade home — swing (Figure Sides) Two and four square thru four hands — do sa do outside two — swing thru two by two — spin the top — right and left thru — square thru three quarters — swing corner — promenade home — swing.

Comment: A swinging number that moves right along with close timing. Good jam session accompaniment with Drums, Piano, Guitar, Accordion and Bass. It really moves.

Rating: ☆☆

BLUE RIDGE MOUNTAIN TURNING GREEN — Dance Ranch 625

Key: C **Tempo: 130** **Range: HC**
Caller: Ron Schneider **LC**

Synopsis: (Break) Allemande left — turn partner right — men star left — girls promenade wrong way — meet partner turn thru — left allemande — come back and do sa do — weave ring — swing — promenade (Figure) One and three promenade three quarters outside — side couples flutter wheel — sweep a quarter more — same four square thru four hands — meet outside two — swing thru — girls circulate — swing — allemande left — come back and promenade.

Comment: A bouncy mountain country tune with a well timed action pattern and Blue Star Rhythmaires accompaniment.

Rating: ☆☆☆

ANY OLD WIND THAT BLOWS — Blue Star 1984

Key: C **Tempo: 132** **Range: HC**
Caller: Nate Bliss **LC**

Synopsis: Complete call printed in Workshop.

Comment: An interesting tune to sing and a good danceable action pattern that moves right along smoothly. Try it! Your dancers can relax with it. Rating: ☆☆☆

COUNTRY BUMPKIN — Wild West 1-15

Key: G **Tempo: 128** **Range: HB**
Caller: Larry Jack **LG**

Synopsis: (Break) Walk around corner — see

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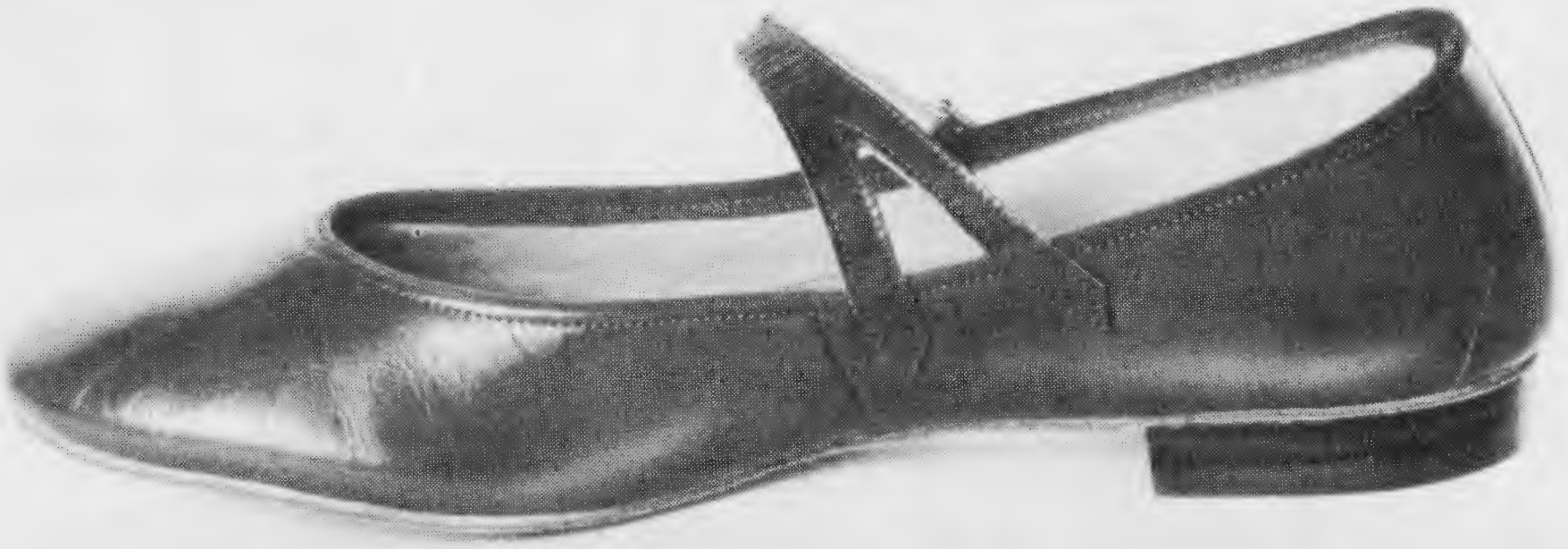
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saw own — men star right — allemande corner — swing own — sides face grand square — (Figure) Heads curlique — walk and dodge — circle four — make a line — pass thru — wheel and deal — centers do sa do — swing thru — curlique — boys run — swing corner — promenade (Easy Alternate break) Walk around corner — see saw own — men star right — turn corner by left — partner by right — men star left — swing at home — promenade (Easy Figure) Four ladies chain — chain back — ladies center back to back — men promenade outside track — turn partner left — corner right — come back one and promenade.

Comment: A country western type song with an easy floating beat and an interesting pattern coming in for the most part with a pickup beat. Rating: ☆☆+

GIVE ME FIVE MINUTES MORE — Scope 578
Key: A Flat Tempo: 130 Range: HC
Caller: Jeanne Moody LE Flat
Synopsis: (Break) Circle left — allemande left — pass by own — do sa do next — promenade — heads wheel around — right and left thru — star thru — pass thru — swing this girl — promenade (Figure) Heads promenade three quarters — side two right and left thru — star thru — pass thru — cloverleaf behind



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those two — centers swing thru — turn thru — allemande left — walk by own — swing right hand lady — promenade her home.

Comment: A familiar tune from a few years back that is nice to sing. Easy action pattern well timed for most dance levels.

Rating: ☆☆+

PAPER ROSES — MacGregor 2151
Key: C **Tempo: 134** **Range: HC**
Caller: Tommy Stoye **LB**

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — allemande left — do sa do — weave ring — meet own swing — promenade (Figure) Heads promenade halfway — in middle right and left thru — square thru four hands — corner do sa do — left allemande — do sa do partner — swing corner — promenade.

Comment: A country western stepped up to a pretty good clip with an easy action pattern for any level dancer. Rating: ☆☆

GARDEN PARTY — Wild West 1-14
Key: D **Tempo: 128** **Range: HB**
Caller: John Swindle **LD**

Synopsis: (Break) Circle left — left allemande corner — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Head two couples promenade half way — lead to right — circle four — break to line — forward up and back — right and left thru

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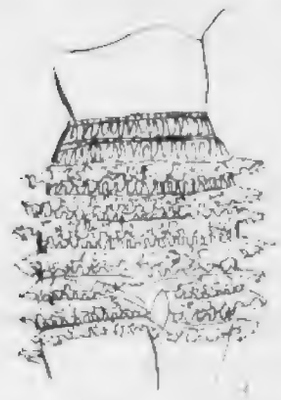


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— square thru four hands — corner swing — left allemande — promenade.

Comment: A good singing tune with a well timed easy action pattern for all dance levels. Rating: ☆☆+

THERE WON'T BE ANYMORE — Thunderbird 106
Key: D Tempo: 136 Range: HD
Caller: Mick Howard LC

Synopsis: (Opener) Sides face grand square — circle left — allemande left — promenade (Break) Circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — walk and dodge — partner trade — flutter wheel — square thru three quarters — corner swing — promenade.

Comment: A country tune with a finger plunkin' Banjo, Piano, Drums, Guitar and Bass. Contemporary pattern that moves right along with close timing. Rating: ☆☆

DEAR HEARTS AND GENTLE PEOPLE — Windsor 5044
Key: F Tempo: 132 Range: HC
Caller: Ross Quast LC

Synopsis: (Break) Circle left — allemande corner — turn partner right — men star left — home you go — curlique — pull on by — left allemande — come back and promenade

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(Figure) Heads square thru four hands — do sa do corner — make an ocean wave — swing thru — boys run right — tag the line — face left — wheel and deal — swing and whirl corner — left allemande — come back and promenade.
Comment: A familiar sing along number that moves along at a snappy pace with Piano, Trumpet, Guitar, Drums and Bass accompaniment. The pattern timing is close and will move the dancers right along. Rating: ☆☆+

WHEN MY BLUE MOON TURNS TO GOLD — Bogan 1258
Key: F Tempo: 130 Range: HB Flat
Caller: Mike Sikorsky LC
Synopsis: Complete call printed in Workshop.
Comment: A smoothy. An easy flowing tune with an easy pattern for any dance level with music to match from Piano, Guitar, Clarinet, Drums, Bass and Trombone. (That's right.) A relaxer. Rating: ☆☆☆

HONEYMOON FEELING — Thunderbird 105
Key: C - D Flat and D Tempo: 128 Range: HB
Caller: Glenn Walters LB
Synopsis: Complete call printed in Workshop.
Comment: An easy flowing tune and pattern. Well timed for smooth dancing with Organ, Drums, Guitar and Bass. Rating: ☆☆☆

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MICK'S CABBAGE — Thunderbird 506
Key: E Flat **Tempo: 132**
Music: The Thunderbirds — Banjo, Drums, Guitar and Bass

JOURNEY HOME — Flip side to Mick's Cabbage
Key: F **Tempo: 132**
Music: The Thunderbirds — Piano, Banjo, Guitar, Drums and Bass
Comment: A good downbeat number with a good melody and a banjo pickin' back up.
Rating: ☆☆☆

LINDA — Mustang 164
Key: C Minor **Tempo: 134**
Music: The Mustangs — Drums, Bass, Guitar and Bass

DRUMMER BOY — Flip side to Linda
Key: B Flat **Tempo: 134**
Music: The Mustangs — Banjo, Drums, Guitar and Bass
Comment: A modern boom chuck hoedown record with lots of beat but no melody.
Rating: ☆☆

STREAKIN' DOLLY (Side 1) — Thunderbird 505
Key: A **Tempo: 132**

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Music: The Thunderbirds — Guitar, Banjo, Drums and Bass

STREAKIN' DOLLY (Side 2) — Flip side to Streakin' Dolly (Side 1)
Key: F **Tempo: 136**
Music: The Thunderbirds — Guitar, Banjo, Drums and Bass.
Comment: Two more sounds for the old familiar "Rubber Dolly" hoedown. Rating: ☆☆☆

BLUE RIDGE BREAKDOWN — Thunderbird 507
Key: D and A **Tempo: 134**
Music: The Thunderbirds — Banjo, Piano, Guitar, Bass and Drums

MOUNTAIN DEW — Flip side to Blue Ridge Breakdown
Key: F **Tempo: 134**
Music: The Thunderbirds — Guitar, Piano, Banjo, Bass and Drums
Comment: A couple of boom chuck hoedowns with good melody and downbeat. Fine instrumental balance. Rating: ☆☆☆

ROUND DANCING, *(Continued from page 20)*

formerly a "fwd, close, back" or "back, close, fwd" or both. Certainly one term to encompass a series of steps would be a great boon to teachers and leaders who cue round dances.

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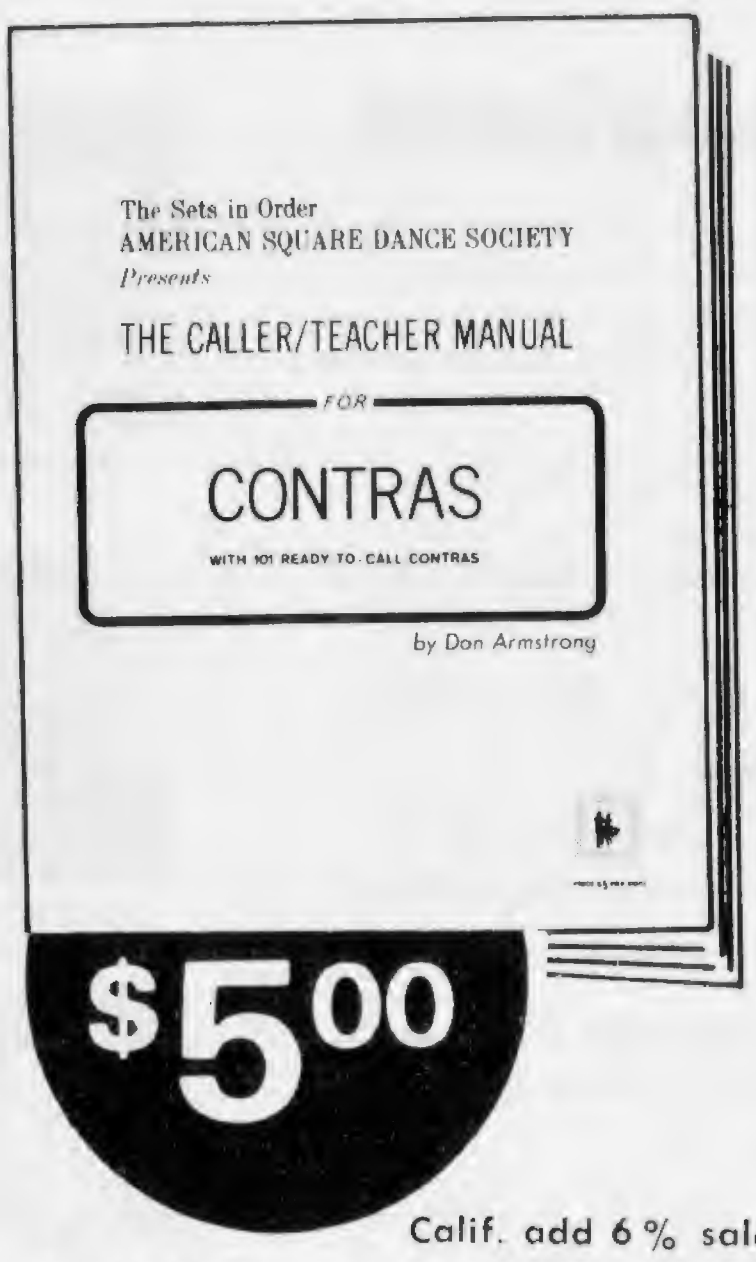
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Probably the most difficult spots to cue occur when the man does one movement while the lady does something different. For instance, the man does a "hitch" while the lady does a "scissors," or vice versa. We've heard such a movement called a "hissors" while Manning Smith came up with the term "skitch." We already have "twirl/vine" meaning the man does a grapevine as the lady twirls. We could shorten that still further and call it a "twine."

Continuing on in this vein we could have a "flan" (man does a flick as the lady fans); or a "frock" (man rocks as the lady fans or flares). What say you, dancers and teachers? Shall we follow in the manner of square dancing and come up with new terms for a combination of basics? We'd enjoy hearing your comments on this and any suggestions you might have for shorthand terms that could be used for the purpose of ease in cueing rounds.

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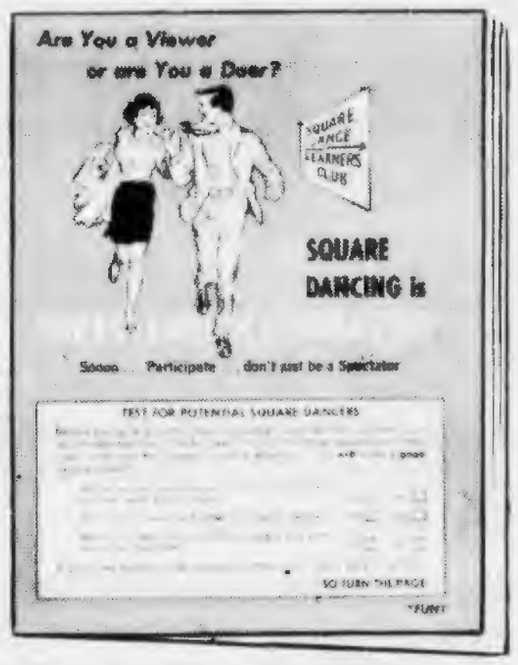
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turn sponsors a beginner class each fall with the appropriate name of Prototypes. New "models" each year to steam down the square dance highways.

HELP, PLEASE!!!!

At the close of the National Convention in San Antonio the banner belonging to the Wheelblazers exhibition group disappeared. This is an exhibition group of wheelchair dancers and, although the banner hung in the arena all during the Convention, it had vanished when the group went to retrieve it. Please, if you have any information on the banner contact Carl Miller, 1201 Trimm, Pasadena, Texas 77502. The group is most anxious to have it returned.

CLARKE KUGLER

Dancers, both square and round, were saddened by the passing of Clarke Kugler of Stanton, California, in July. Clarke began calling in 1946 and taught many people to square dance in the Southern California area. After several years he turned his talents exclusively to round dancing and he and Ethel-

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wyn became members of Round Dance Teachers' Association shortly after its formation. He served as president and on many committees in the organization and was still a member at the time of his passing. One of the loveliest waltzes of all time, "Dance, Dance, Dance," was written by the Kuglers and is still enjoyed by dancers everywhere. Our condolences to the members of his family.

NATURE NOTE

Question: What bird can square dance?
Answer: The jacana, also known as the lily-trotter or lotus bird. It is found near tropical waters and in the country around the Louisiana and Texas Gulf Coasts. When jacanas gather to feed they often suddenly stop and rush to a cleared area where they form circles or squares of eight birds. Then they pair off to dance a number of fancy steps, moving in and out and round and round, like people do-si-doing at a square dance.

From *Family Weekly*

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Square Verse—*Beryl Frank*

Red Cheeks on the Dance Floor
It isn't that
The room was hot—
It's all those calls
That I forgot.

But worse than that,
Good friends and true
You all remembered
What to do.

Oh Yeah!
The shirt he buttoned up with ease
A short ten years ago
Has somehow grown a little snug—
That shirt has shrunk, you know.

What?
Motivate, the caller said
He called it kind of flat
And seven squares upon the floor
Said—What was that?

He Thinks Too Much
I did a mental scootback
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So what was it that happened
When I tried it with my feet?

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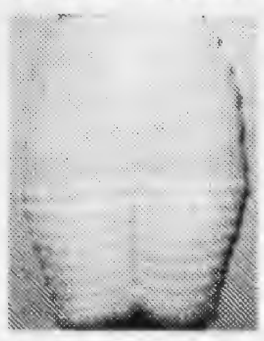


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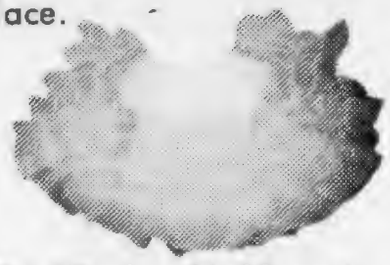
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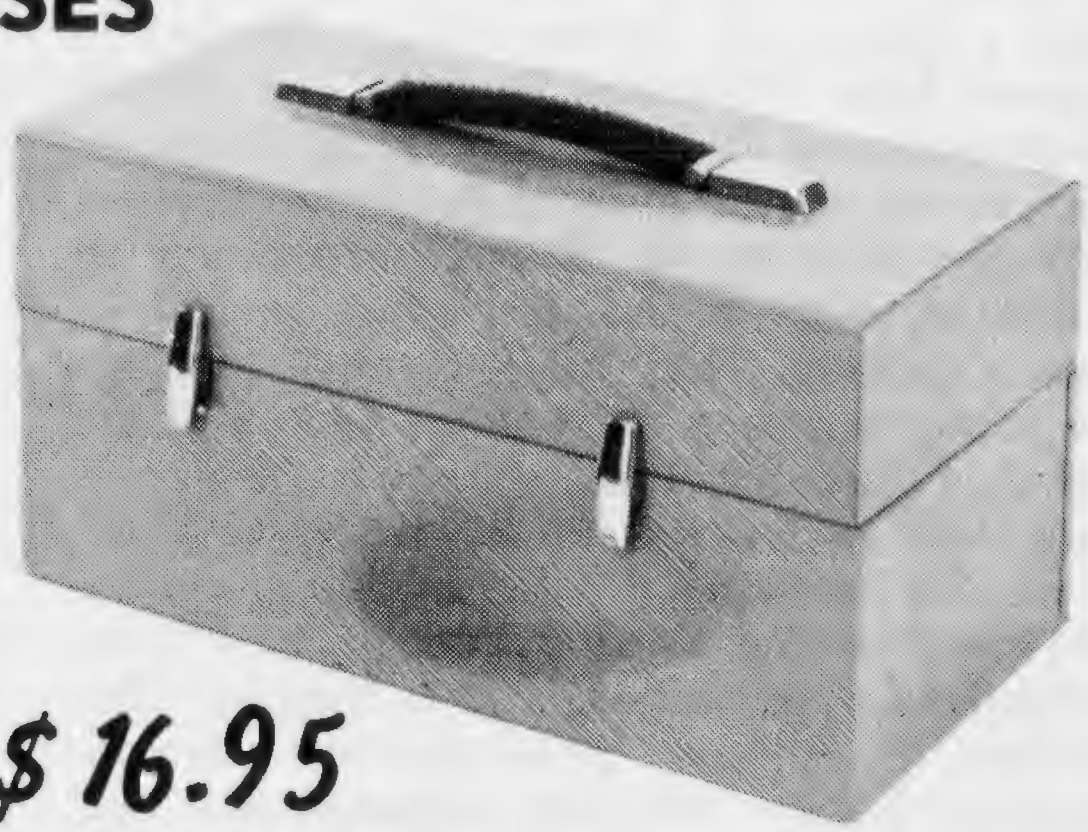
TWIRLER HALL

Because caller Dan Thibault and his wife, Helen, enjoy square dancing so much they bought their own hall a year ago. Located between Danielson and Berlinsville in Pennsylvania, the hall has a new solid oak floor suspended on 2 x 4s and plywood, making it an excellent floor for dancing. An office area in the building is to be used for the sale of square dance clothing. Since the purchase, dancers have donated a kitchen complete with sink, stove and refrigerator, and forty chairs and some tables. Two months after the opening other clubs in the area gave a surprise kitchen shower at which they received a coffee maker, cups and paper products, coffee, etc. Manning the mike for the dancing at the shower was veteran caller Art Thibault of Massachusetts, who also happens to be Dan's brother. Dan has been calling for four years, has graduated several classes and formed a club known as the "T-Bow Twirlers." They, with the help of friends, are continuing to add improvements to "Twirler Hall."

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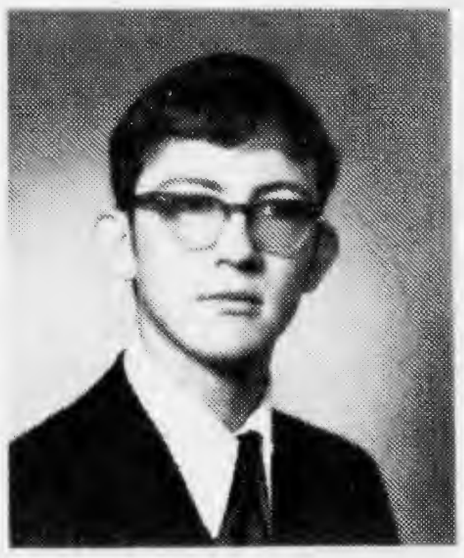
YOUTH ON THE SQUARE



THE ROCHESTER (New York) Teen Twirlers Club was formed in 1955 as a result of the Girl Scout Troop 299 performance at the Rochester War Memorial's opening ceremony. Boy Scout Explorers who were trained to participate with the girls found their new skill very enjoyable and the idea of sharing this skill with their friends made both the boys and girls eager to carry on this wholesome activity of square dancing. Although it is no longer a Scout activity, the incorporation of new people each time the club meets is still part of this idea of sharing skills. There is no restriction on membership but members must be willing to obey the club rules and conform to the ideals established by the original group. Membership is open to qualified young people of high school and college years. The group presents an annual festival of square dancing, at which time it has become customary to show a history of western square dancing in pageant form. Directors Dr. and Mrs. Waldo Westwater and Mr. and Mrs. J. W. Faragher have as one of the aims of the group keeping alive the memory of "Pappy" Shaw and all the folks who started the great revival of square dancing. They hope, through teaching the young people a little of the history of the dance in America, that teenagers will appreciate their heritage, have a wholesome activity and be better adult dancers. The group has performed at the World's Fair in New York, in Portland, Oregon, and at two National Conventions. They have given numerous demonstrations before different organizations and clubs and nursing homes. Frank Gillig is the club caller.

From Waterloo, Iowa, comes the report that the Denver Twirling Teens hosted their 2nd Annual Midwest American Teen Convention. It was quite a day! Three big sessions, four states represented and a good turnout of callers from four states. But the best thing was the large turnout of teen square dancers all dressed in their finest, all well mannered and each one showing the qualifications for good future adult dancers.

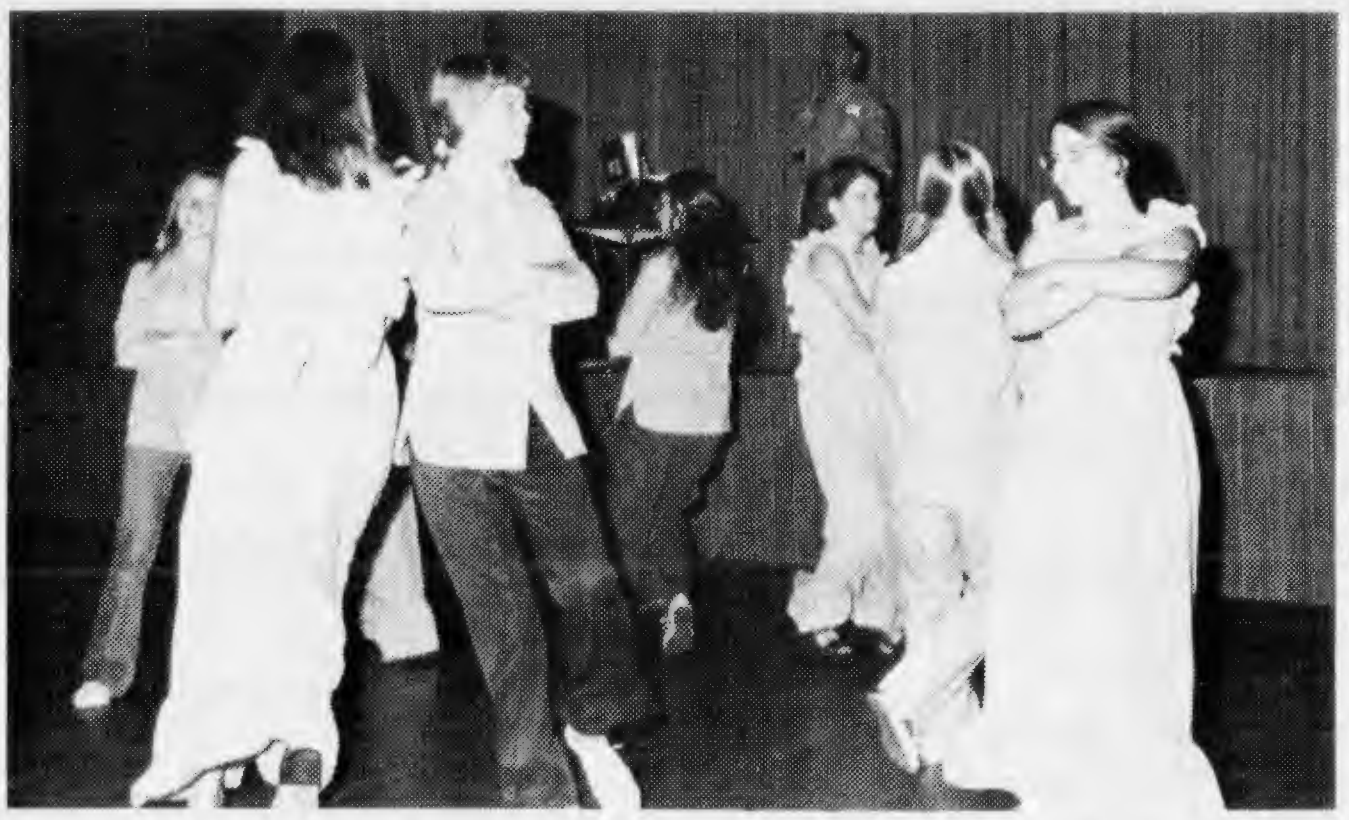
A six-year veteran square dancer and caller for four of those six years, Bobby Jones (that's also a very illustrious name!) is quite a versatile young man. In addition to his dancing and calling he plays the clarinet and has recorded on the Rockin' A Label. Bobby is the son of Eugene and Geneva Jones (Eugene is also a caller) and hails from North Little Rock, Arkansas. Bobby has been on the program at several festivals and has attended the past three National Conventions. At Salt Lake



Eighteen year old teen caller Bobby Jones, Little Rock, Arkansas.

City he called on the adult as well as the youth program. The first Arkansas Square Dance Convention in 1973 found Bobby helping with the sound and equipment and taking his turn at the mike in all halls. He calls regularly for the teen club "Rockin' Robins" in Des Arc. At the ripe old age of 18 this young man, whose knowledge and experience over the past four years has enabled him to be classified as one of Arkansas' finest teenage callers, may look to the future years, for they hold great promise for Bobby Jones.

Eight American Girl Scouts living in Korea accepted an invitation issued by Japanese Girl Scouts and flew to Japan for the Asian-Pacific Encampment in August. Representing the United States, the American girls (Karen Woodside, Kathy and Debbie Grim, Wendy Merola, Linda Garver, Cindy Delaney, Alane Arehart and Dianne Devoy) demonstrated and taught traditional American folk crafts. But the highlight of their presentation was square dancing. The final three days of their stay in Japan saw the girls separating and each going to a Japanese home for an exceptional opportunity to learn Japanese culture and customs.



American Girl Scouts from Korea performed at the Moyer Recreation Center for members of the Kimchi Promenaders Square Dance Club. (U.S. Army Photo by PFC Hal Kataoka)

DIRECTORY OF YOUTH DANCES

A growing number of teen, pre-teen and post-teen square dance clubs prompts the compilation of this directory. Additional listings in Canada and overseas will appear later.

Alabama

Rocketeens—Sandy Early
5041 Kyle Lane N. W.
Huntsville 35810

Swingin' Teens—Jack Austin
2201 Chestnut St., P.O. Box 7132
Montgomery 36107

Lads & Lassies—Dewey Glass
2201 Chestnut St., P.O. Box 7132
Montgomery 36107

Arizona

Lace & Levies—Les and Mary Ely
11801 North 19th Avenue
Phoenix 85029

Arkansas

Kuntry Kuzzins—Al Davis
1004 Eugene St.
Harrison 72601

Skyline Promenaders - J. K. Fancher, Jr.
407 Skyline Terrace
Harrison 72601

Rockin' Robins—Bobby Jones
8817 Barber St.
No. Little Rock 72116

California

Alameda Otta Bens—Andy Anderson
927 San Antonio Avenue
Alameda 94501

Barnstormers—Jim Gould
Rt. 1, Box 191
Fairfield 94533

Conejo Swingers—Mrs. E.L. Laningham
1217 Knollwood Drive
Newbury Park 91320

Country Corners—Tom Miller #2
3025 Molly Street
Riverside 92506

Tombstone Twirlers—Tom Miller
7025 Ellsworth Circle
Fair Oaks 95628

Sweetheart Squares—Lee & Betty Garrison, 1524 W. Houston Avenue
Fullerton 92633

Yakin' Teens—Ralph Hill
4114 West 164th Street
Lawndale 90260

Shifty Shufflers—Tony Ritacca
P. O. Box 293
Meadow Vista 95722
5316 Poplar Blvd.

Mod Squares—Wayne Gifford
No. Highlands 95660

Promenadin' Pups—Doug Hastings
P. O. Box 85
Cedar Ridge 95924

Twilight Twirlers—Les Smith
2516 Midland Way
Carmichael 95608

Beale Swingers—Dave Huggins
453 Rosswood Drive
Beale AFB 95903

(No Name)—Rodney Peart
Rte. 1, Box 256
Nevada City 95959

Teen Twirlers—Sonny Preston & Dennis Armstrong, April Lane School, Yuba City 95991

Gay Goofers—Mrs. Marie Alexander, 4256 Sloan Drive
North Highlands 95660

Teen Twirlers—Charles Crosby
281 Oak Park Lane
Pleasant Hill 94523

Tanglewood Teen Club—Joe & Cheryl Lechner, 2078 Tanglewood
Santa Maria 93454

The Young Rebels—Ronald Lockie
6001 Chabolyn Terrace
Oakland 94618

Colorado

Fremont County 4-H Group—Les Wright, Box 213
Canon City 81212

Grandpa's Squares—Lester & Edna Wright, P. O. Box 213
Canon City 81212

Pikes Peak Promenaders—Lee & Geri Barnes, 2414 Clarkson Drive, Colorado Springs 80909

Swinging Teens—John McKinley
1209 Belmont Avenue
Pueblo 81004

Hick & Chicks—Paul Butts
3141 Scranton
Aurora 80010

Connecticut

New England Assn. Teen Square Dancers—Alfred Caron, P.O. Box 1085
Middletown 06457

Bloomfield Barnstompers—Phil Havens, 5 Maple Edge Drive
Bloomfield 06002

Coventry Shamrocks—Ann Blowey
RFD 5, Box 117
Coventry 06238

Smilin' Eights—Kenneth Johnson
31 Hearthstone Drive
Huntington 06484

Ketchallaits—Gene McLean
271 Ann Street
Meriden 06450

Kloverleafs—Ed & Lois Gibbs
3 Olson Avenue
Cromwell 06416

Stafford Steppers—Greg Ray
Kollar Road
W. Willington 06279

5 Village Teens—Kim Jannsen
P. O. Box
Warehouse Point 06088

District of Columbia

Dixie Teen Twirlers—Mrs. Wm. Robey, 9805 Barlow Road
Fairfax, Va. 22030

Florida

Stompin' Stump Jumpers—Melissa Petrauskas, 8569 Quail Road
Seminole 33540

Georgia

We Ain't No Squares—
Mr. and Mrs. A. C. Lowe
Quitman 31643

Idaho

Teen Twirlers—Teeny Twirlers—Bunny Hoppers—Ray & Eve Parkinson, 316 North C Street
Grangeville 83530

Jerome Squares—Dorothy Bergey
927 E. Ninth Avenue
Jerome 83338

Illinois

Calico Teens—Velma Larson
3344 West 62nd Place
Chicago 60629

Do-Si-Do Half Pints—Walter McFarlin, R. R. 1
Sparland 61565

Promenaders—Zenous Morgan
7246 S. Champlain Avenue
Chicago 60619

Pok-A-Dot Tweens & Teens—Cliff Benson, 5638 N. Keystone Ave.
Chicago 60646

Southwest Squares—Art Mathews
10706 Ewing Avenue
Chicago 60617

Teen Twisters—Lyle Stalker
601 North Myrtle
Wauconda 60084

Saddle Tramps, Jr.—Dick Colucci
223 George
Wheeling 60090

Calico Kids—Velma Larson
3344 W. 62nd Place
Chicago 60629

Square Shooters—Swersie Dumets
7222 So. Indiana
Chicago 60619

Flip Flop Kids—Lloyd Larson
1807 No. 35th Avenue
Stone Park 60165

Flip Flop Teens—Lloyd Larson
1807 No. 35th Avenue
Stone Park 60165

Keeno Kids—Jim McWilliams
2207 Spring Street
Quincy 62301

Indiana

Pistols 'n Petticoats—Jane & Eddie Miller, 4818 Wright
Griffith 46319

Kings & Queens and Klassy Kats (Exhibition)—Jim & Billie King
9616 Lower Huntington Road
Fort Wayne 46809

Iowa

Teen Ramblers—Roy Harling
619 Sixth Street
Sioux City 51105

Kansas

Mini-Squares—Earl & Mary Burris
111 N.E. 9th Street
Abilene 67410

Swinging Sets—Ralph Morgan
860 Morningview
Derby 67037

Star Dusters—Pat & Ruth Kelly
8931 Knox Lane
Overland Park 66212

Frontier Twirlers—John & Lois Cunningham, 8223 Outlook
Prairie Village 66208

Kentucky

Kentucky Mountain Dancers—Richard Jett
West Liberty 41472

Louisiana

Southern Stompers—Emile & Jeannine Stieffel, 2910 Danbury St.
Algiers 70114

Jack & Jills—Gene & June Swindler, 112 Alexander Place
Arabi 70032

Fascin-8-ers—Hurly Huguet
360 Gordon Avenue
New Orleans 70123

Goldust Twirlers—Tony & Francis Barrois, 5025 Elmwood Parkway
Metairie 70003

Swinging Squares—Jerry & Phyllis Duplantier, 2727 Acacia Street
New Orleans 70122

Slidell Starsteppers—Charles Elliott
442 Cumberland Drive
Slidell 70458

Mini Rebels—Happy Carlisle
1238 No. Cutting Avenue
Jennings 70546

Maine

Teen Stompers—Larry Anderson
42 Van Buren Road
Limestone 04750

Eight Teens—Laurie Orfaly
865 Washington Avenue
Portland 04103

Twirling Tornadoes—Gail Fletcher
Box 1308 Manson Road
Kittery 03904

Roll-A-Way Teens—Dick Hjort
McKenney Road, Saco 04072

Maryland

Grand Squares—Bill & Elaine Fontz
829 Goucher Boulevard
Towson 21204

Spurs 'n' Spice—Bud & Anna Farris
8016 18th Avenue
Adelphi 20783

Massachusetts

Twilight Twirlers—Will Patterson
22 Upland Road
Andover 01810

Yankee Twirler Teens—Dick & Jeanne Martin, 16 Revere Rd.
Woburn 01801

Shindigger Teens—Ken Judd
13 Williams Street
Beverly 01915

Twirl-A-Way Teens—Charles Boucher
21 Montgomery Street
N. Adams 01247

Do Si Dots—Carmel Behrsing
P. O. Box 245
Dorchester Center 02124

Harbor Town Teens—Fred Terry
Marblehead 01945

Texas Twirlers—Thomas Durant
15 George Street
Mattapan 02126

Jolly Green Giants—Donna Woodworth, 123 South Street
Northborough 01532

Boots 'N' Hoops—Donna Baudin
21 Watling Street
Springfield 01104

Teen Travelers—Michael DiFoggio
4 Boisvert Road
Tewksbury 01876

Forget Me Knots—Alfred McCarthy
1188 Main Street
Wakefield 01880

Teen Twirlers—Susan Dennison
5 Dexter Avenue
Waltham 02154

Sparkling Spinners—Cheryl Yankee
260 Maple Street
E. Longmeadow 01028

Circle C Teens—Leo Chauvin
262 Worcester Street
No. Grafton 01536

Michigan

Teen Steppers—Frank Cox
23154 Saxony
East Detroit 48021

Teen Whirlers—Leo Earle
15771 Margaret Avenue
Spring Lake 49456

Minnesota

Junior Lost Corners—Ron Bartels
11457 Quinn Street N.W.
Coon Rapids 55433

Scenic Swingers—Len & Kay Shannon, Box 414
International Falls 56649

Swinging Pines—Glenn Jarret
Route 1
Marine On the St. Croix 55047

Teen Twirlers—Harry Fillafer
Route 1
Moorhead 56560

Missouri

Teen Twirlers—Joe & Sarah Clark
2755 East Portland
Springfield 65804

Spinners—Gene & Bessie Stanley
3719 North Cypress Drive
Kansas City 64117

Swingin' Teens—Gerald Morris
7012 N. Harrison
Kansas City 64118

Montana

Psychodelic Squares—Don DeShazer
509 East 8th Street
Libby 59923

Nebraska

Swingin' Schooners—Dick Ladine
Gurley 69141

Nebraskaland Swingers—Joy & Sydia Fear, Route 2
North Platte 69101

Nebraskaland Swingers—Glenn & Roberta Hinton, Curtis 69025

Nevada

4 H'ers—Neil Gurr
1975 Spanish Springs Road
Sparks 89431

Junior Swingers—Gene & Jackie Reeley, 4722 Balsam Street
Las Vegas 89108

Swingin Star TNT's—Roger Brodeur
1201 Palm Terrace
Las Vegas 89106

New Hampshire

Twilight Twirlers—Ken Smith
Main Street
Atkinson 03811

Twirling TNT's—Lynn Wilson
261 Laxson Avenue
Manchester 03103

Border City Jrs.—Box 531
Nashua 03060

New Jersey

Shongum Mountaineers—Ed & Gwen Knight, Clover Lane
R. D. 3, Dover 07801

Clover Squares—Robert Gaunt
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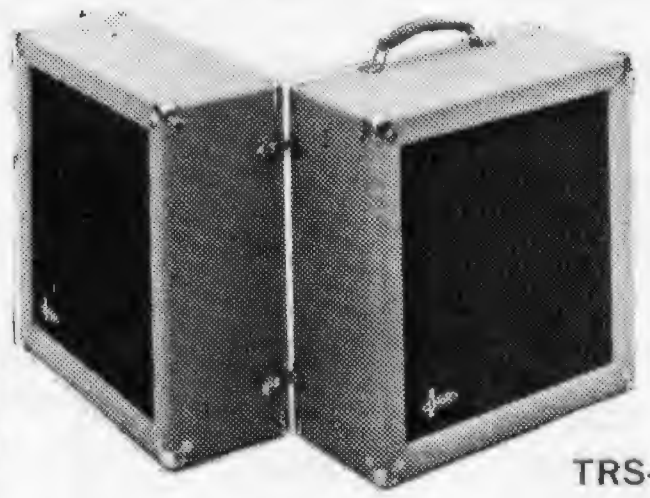
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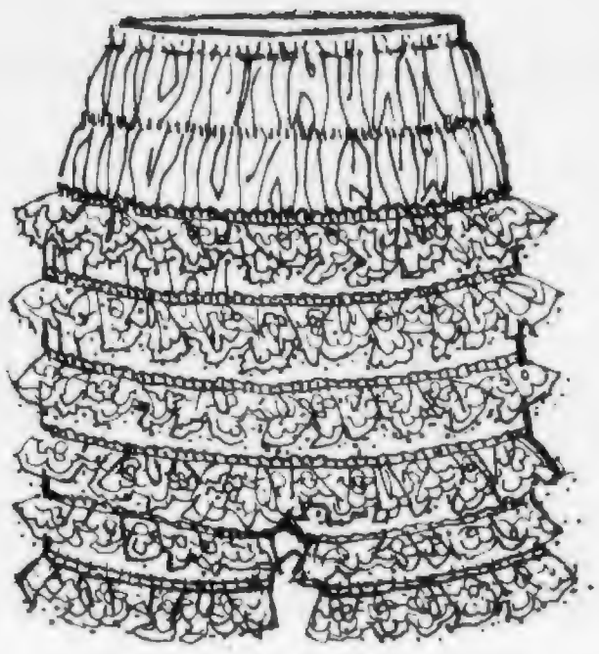
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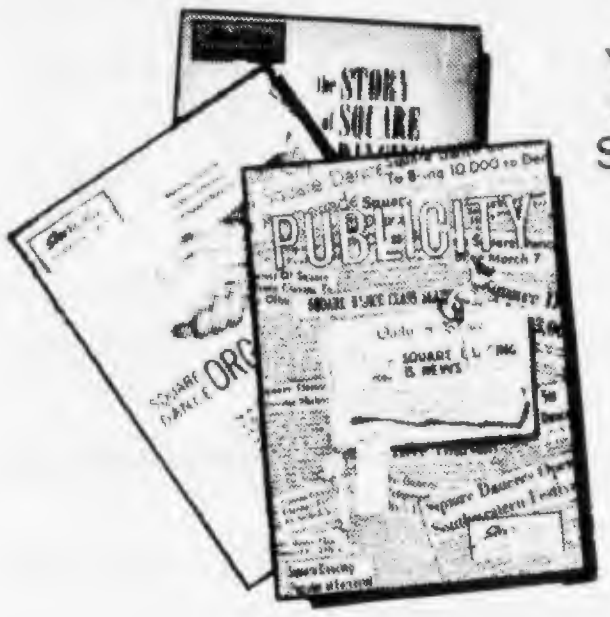
Oct. 3-6—Oktoberfest, Whitney Center and Mary E. Sawyer Aud., LaCrosse, Wisconsin
Oct. 4-5—9th Annual S/R/D Festival, Auditorium, San Angelo, Texas
Oct. 4-5—15th Annual Dixie Jamboree, MASDA Center and Governor's House Motel, Montgomery, Alabama
Oct. 5—Promenade on the Lake Festival, Civic Center, Lake Charles, Louisiana
Oct. 5—1st Annual Fall Fling, St. Joseph's School Gym, Bowling Green, Kentucky
Oct. 10-11—Magnolia Swingers 3rd Annual Fest., Sheraton Hotel, Biloxi, Mississippi
Oct. 11-12—State S/D Fed. Fall Festival, Convention Center, Little Rock, Arkansas
Oct. 11-12—10th International Fall Festival, Onondaga Co. War Memorial, Syracuse, New York
Oct. 11-12—1st Fall Festival, Hidden Valley Ranch, Clay City, Kentucky
Oct. 11-12—Round Dance Festival, Liberty Park, Sedalia, Missouri
Oct. 11-13—18th Annual Jubilee Convention, Fairgrounds, San Jose, California
Oct. 11-14—Calico Days, Barstow, California
Oct. 12—Blue Ridge Odd Steppers Autumn Leaves Dance, Reeves YMCA, Mt. Airy, North Carolina
Oct. 12—Seacoast Region S/D Assn. 25th An-

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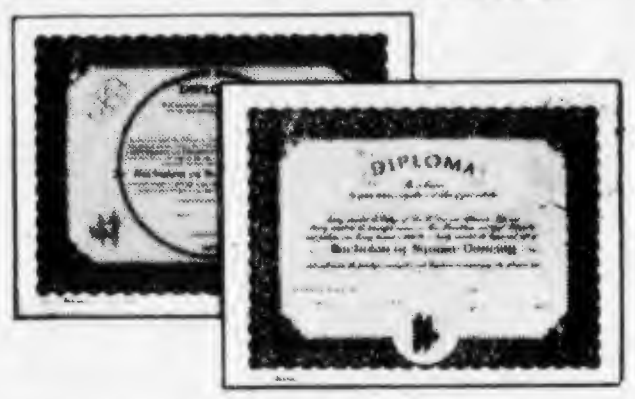


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Oct. 18-19—8th Annual Spirit of '76 Festival, Yorktown Inter. School, Yorktown, Virginia
Oct. 18-19—Missouri State Festival, State Agricultural Bldg., Sedalia, Missouri
Oct. 18-19—Fall Festival, Century II, Wichita, Kansas
Oct. 18-19—Fall Frolic, Fairbanks, Alaska
Oct. 19—Indiana Callers' 25th Annual State S/D Festival, Indiana State Fairgrounds Exposition Center, Indianapolis, Indiana
Oct. 25-26—8th Annual Teen S/D Roundup of So. Calif., South Gate, California
Oct. 25-26—2nd Annual Autumn Promenade, Gatlinburg, Tennessee
Oct. 25-26—19th S/R/D Festival, John Marshall Hotel, Richmond, Virginia
Oct. 25-27—R/D Council of Florida Annual Fall Fest. of Rounds, diLido Hotel, Miami Beach, Florida
Oct. 25-27—8th New Zealand S/R/D Conven-

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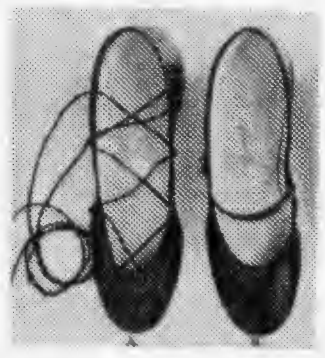


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Oct. 25-27—15th Annual Harvest Hoedown, Memorial Aud., Sacramento, California
Oct. 26—Frolickers 25th Anniversary Dance, Lincoln Middle School, Pullman, Wash.
Oct. 27—3rd Annual Fall Festival, Fire Hall, Hummelstown, Pennsylvania
Nov. 1—Callers' Clinic Workshop & Dance, Sheraton Inn, El Paso, Texas
Nov. 1—Rocket City Roundup, Huntsville, Alabama
Nov. 1-2—14th Annual Nor-Tex Roundup, Tarrant Co. Conv. Center, Ft. Worth, Texas
Nov. 1-3—24th Annual Fiesta De La Cuadrillia, Balboa Park, San Diego, California
Nov. 1-3—S/D Weekend, Hospitality Motor Inn, Fort Wayne, Indiana
Nov. 1-3—Fall Jug End, So. Egremont, Ma.
Nov. 1-3—Potawatomi Pow Wow, Pokagon State Park, Angola, Indiana
Nov. 8-9—Autumn Holiday, Sheraton-Biloxi Motor Inn, Biloxi, Mississippi
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Nov. 15-16—Mid-South Festival, Rivermont, Memphis, Tennessee
Nov. 15-16—Square Esta, Vandenburg Inn, Santa Maria, California
Nov. 19—PASARD Fall Festival, Murraysville, Pennsylvania
Nov. 22-23—10th Shenandoah Valley S/D Festival, Natural Bridge, Virginia
Nov. 22-23—4th Manitoba S/R/D Convention, Marlborough Hotel, Winnipeg, Manitoba, Canada
Nov. 24—Jerry Helt Fan Club Cancer Benefit Dance, IUE Union Hall, Dayton, Ohio
Nov. 28-Dec. 1—1st Ann. Mid-Atlantic Fest., Dennis-Shelburne Hotel, Atlantic City, N.J.
Nov. 30—CKSDA Fall Jubilee, Comm. Center, Colby, Kansas
Nov. 30-Dec. 1—Fall Cotillion, Hilton Hotel, Washington, D.C.



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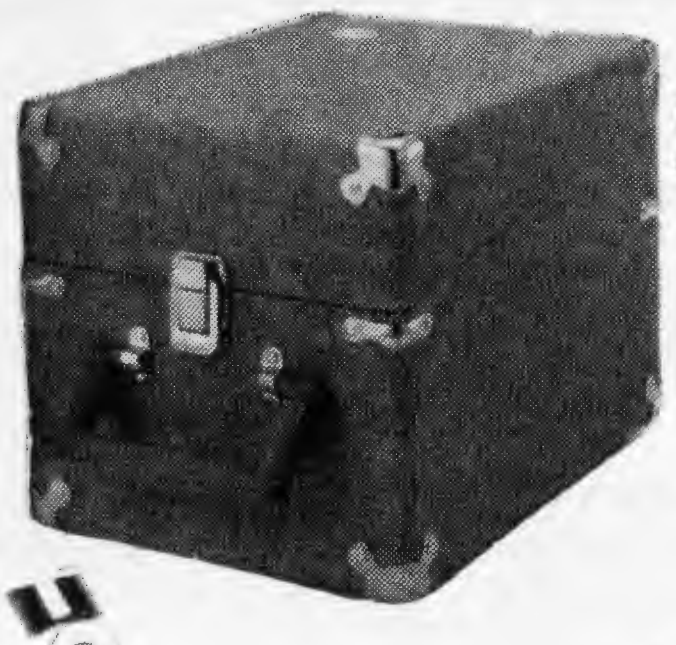
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TR 1640M-E2 $350.30

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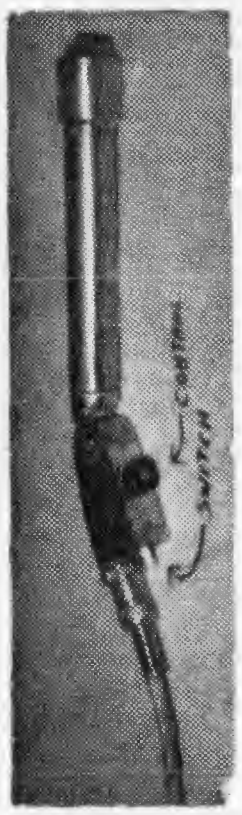
NEWCOMB RECORD CASE

Holds 120 of 45 rpm records.



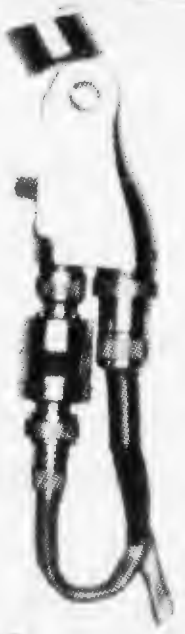
$14.95

Postage $2.00



"E2-A" NEW VOLUME CONTROL

New Mike Control, does away with the bulk of the old control, pot is mounted in the mike itself and the cord is wired into the mike and control, no extra needed. You can send us your mike and we will rewire it with the new control for **$40.00** plus $1.50 postage and insurance.



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Holds and protects any microphone up to 10½ inches long. Plus 20 feet of cable. Multiple seams finished with vinyl welt. Durable heavy-gauge Naugahyde exterior.



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Blue Star Albums & Tapes, All Stereo Albums Are Now On 8 Track Tapes Also

1028 — Introduction To Challenge Dancing Album #2, By: Lee Kopman

1027 — Introduction To Challenge Dancing Album #1, By: Lee Kopman

1026 — Square Dance Sounds, Called by: Jerry Helt and Johnnie Wykoff

1025 — Marshall Flippo Calls The 75 Basics — Plus 7 Extra Basics

Albums are $7.95 each, Tapes are $8.95 each for 1027 & 1028.

All others are Albums $6.95, Tapes $7.95 plus postage 18¢ for tapes, 28¢ albums

BLUE STAR 45 RPM RELEASES

1995 — Sing, Sing A Song, Caller: Johnnie Wykoff, Flip/Inst.

1994 — Banjo Contra, Caller: Jerry Helt, Flip/Inst.

1993 — My Honey (Round)
Cues by: Al Gordon, Flip/Inst.

1992 — Its A Sin To Tell A Lie, Caller: Marshall Flippo and Friend Flip/Inst.

1991 — Chop Suey Polka (Round)
Cues by: Charlie Procter, Flip/Inst.

BOGAN

1260 — If You Love Me Let Me Know,
Caller: Wayne Baldwin, Flip/Inst.

1259 — Never Again,
Caller: Lem Gravelle, Flip/Inst.

1258 — When My Blue Moon Turns To Gold
Caller: Mike Sikorsky, Flip Inst.

DANCE RANCH

626 — I Think I'm Going To Make It All The Way, Caller: Frank Lane, Flip/Inst.

625 — Blue Ridge Mts. Turning Green
Caller: Ron Schneider, Flip Inst.

624 — Rosie
Caller: Barry Medford

ROCKIN' "A"

1361 — Hee Haw
Caller: Dave King, Flip Inst.

1360 — City of New Orleans
Caller: Bob Arnold, Flip Inst.

LORE

1146 — Mama Don't Allow, Caller: Johnny Creel, Flip/Inst.

1145 — Ragged But Right
Caller: Stan Ruebell, Flip Inst.

SWINGING SQUARE

2368 — Bicycle Morning, Caller: Gary Mahnken, Flip/Inst.

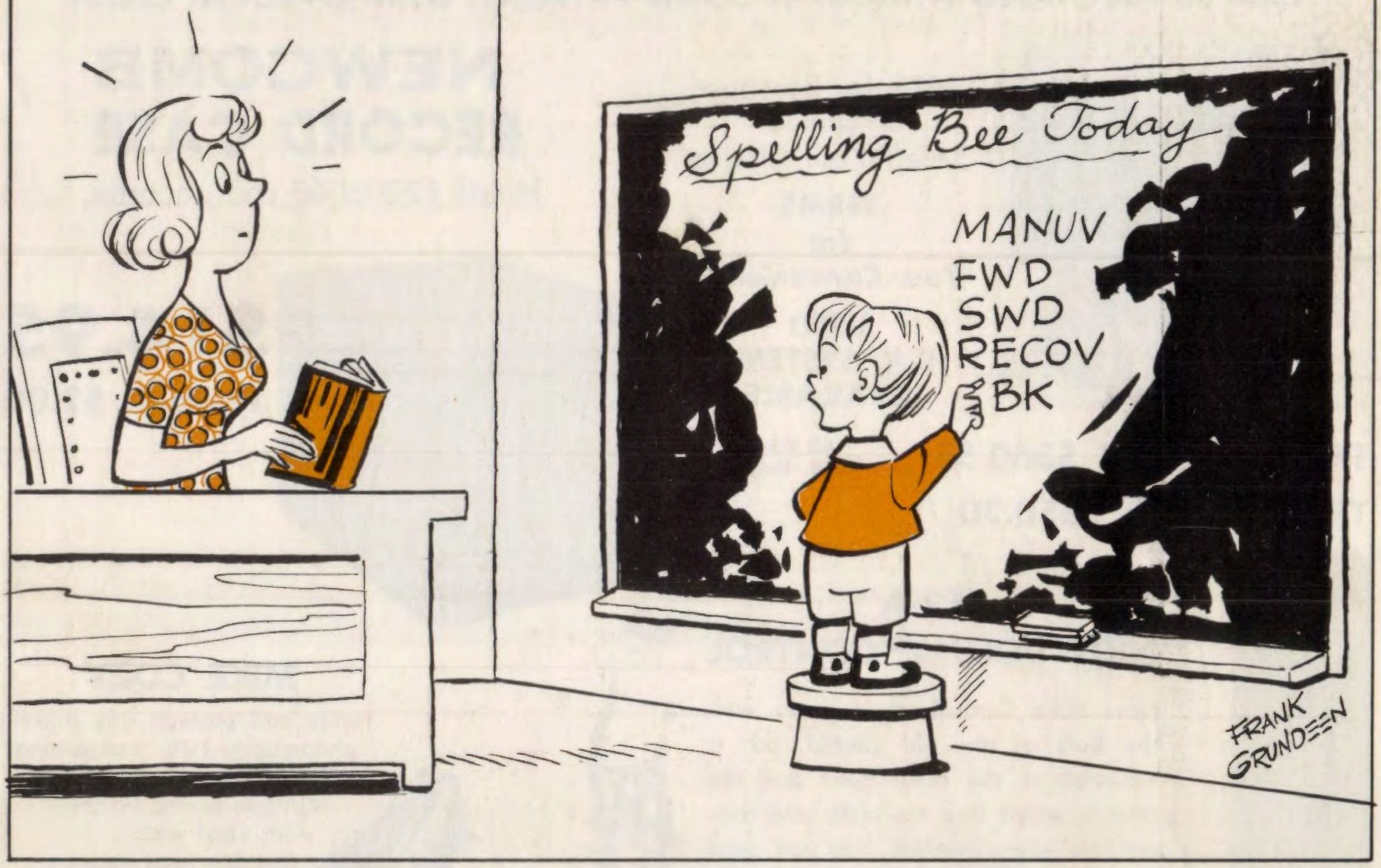
2367 — Amarillo By Morning
Caller: Ken Oppenlander, Flip Inst.

2366 — She's Got Everything I Need
Caller: Bill Owsley. Flip Inst.

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